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CONTENTS

The 1949 Convention Program	154
Editorial: Of Sign and Design	155
Plays in Church—Hilary D. C. Pepler	157
The Place of Religious Dances in Christianity: Conclusion— Renée Foatelli	159
<i>Vexilla Regis</i> : A Translation—Walter Sherwing	160
The Problems of a Young Sculptor—Lauren Ford	165
Illustration: Christ's Entrance into Jerusalem— XVIth century: Limoges enamel	167
Illustration: Saint Michael the Archangel—XIth century: Fresco	168
Beauty, Art and Prudence—Philip Hagreen	169
Elements of Sacred Architecture, Part VI: The Plans for a Small Church—Graham Carey	171
Illustration: A Woman Clothed with the Sun— XIIIth century Illumination	181
Art and the Christian Home—Theresa Mueller	183
Illustration: Our Lady of the Zodiac—Philip Hagreen	189
Book Reviews	191
Questions and Answers	194
Ten Years Ago	195
News and Comments	195

SUBSCRIPTIONS, MEMBERSHIPS AND PRIVILEGES

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1949 CONVENTION PROGRAM

WEDNESDAY Education Committee Meeting, 1:00 p. m.
NOVEMBER 23

THURSDAY Officers' Meeting, 9:00 a. m.
NOVEMBER 24

FRIDAY 8:30 Registration
NOVEMBER 25 9:30 *Reports by Officers:*
President: Rev. John L. Walch Editor: Miss A. de Bethune
Secretary: Sister M. Leo, S.S.N.D. Education: Sister M. Jeanne, O.S.F.
Treasurer: John Bennett Shaw Exhibition: Rev. Cloud Meinberg, O.S.B.
Promotion: Miss M. E. Foley
11:00 *Some Social Aspects of Art*, Graham Carey, Fair Haven, Vermont
12:00 LUNCH
1:00 *Drama in School, College, Parish*, Mrs. James D. Livingston,
New York, N. Y.
2:00 *Symposium on Aestheticism*, Sister Esther, S.P., Graham Carey,
Miss A. de Bethune, and Donald Skoro
3:00 *Demonstration of Techniques:* wood engraving, hooked rugs, bobbin
lace, making matts, silk screen process, card weaving, lino-block
cutting, leatherwork, rosary making, etching, potter's wheel
5:00 *Guided Tour through C.A.A. Exhibitions*
6:00 DINNER
7:30 *The Art of the Catacombs*, slide lecture, Rev. E. M. Catich
Davenport, Iowa
Demonstration of Techniques, continued
COMPLINE

SATURDAY 7:00 HIGH MASS AND BREAKFAST
NOVEMBER 26 9:00 *Illuminated Manuscripts*, C.A.A. slide lecture
10:00 *The Apostolate of Young People*, Rev. Donald J. Kanaly, Director
of Youth of the Diocese of Oklahoma City - Tulsa
11:00 *The Work of College C.A.A. Groups in Restoring the Arts to Christ*,
Sister Judith, C.S.J., St. Paul, Minnesota
12:00 LUNCH
College and High School Groups *Elementary Division*
1:00 Panel Discussion: 1:00 *The Picture Factory*, slide lec-
College Student Participation ture, Sr. M. Joanne, S.N.D.
in C.A.A. Activities 2:00 Elementary School Demon-
3:00 Exhibition Tour strations: painting, making
3:00 Question Box: Elementary folders, lettering, embroidery
School Problems
4:00 *Question Box:* Rev. John L. Walch
5:00 *President's Final Report*
5:30 Benediction of the Most Blessed Sacrament
6:00 DINNER



THE NATIONAL CONVENTION of the Catholic Art Association will be held on November 25 and 26, 1949, at Marygrove College, Detroit, Michigan. Among the exhibitions scheduled for the Convention are: a *Members' Exhibition*, several new *C.A.A. Traveling Exhibitions*, and two *Elementary School Exhibitions*. The Program for the Conference is printed on the opposite page. Plans for the Convention will be made at the next Officers' Meeting and the President will welcome early invitations for the Convention December 1 and 2, 1950.

OF SIGN & DESIGN

The word "design" is a much abused one. We think of a designer as a man who sits at a desk and makes working drawings of automobile details or plastic gadgets, or as a creator of ladies' hats and fashions. We imagine that a designer must be ingenious while he displays a certain feeling for that evasive quality called style. A "good designer," is sensitive to trends of taste and continually smells the wind for the trace of an idea that may be refreshingly novel.

According to this conception, we could not consider God as a good designer. When he created the heavens and the earth, he seems to have given no thought to being "modern" or "on the beam." He seems to have made no attempt to impress anyone, to cultivate originality or to give his works that sophisticated look. He created the world out of nothing, and there it is: a world of infinitely varied, richly ordered permanence.

But the truth is that the Lord is *the* good Designer in the true sense of the word, for to design a thing is to plan it, mark it out and signify something by it. By his divine foresight he plans the world and even all the events of our lives—no matter how prosaic; he marks them out and makes them signs of his love.

Everything he has made means something. He has signed it with his own signet, and sealed it with his own mark. All of creation is a proof, a token which signifies its designer to those who will look for him in his works.

And one reason why he is a good designer is that his planning is not separated from his work. On the contrary, we believe that he created the world in the truly no-sooner-said-than-done manner. It is this quality which we admire, in an image, when we listen to Benny Goodman. Nobody "designed" Benny Goodman's music for him; he plans his own; nor does he sit at a desk "designing" music for others, more skillful than himself, to execute. No, Benny Goodman is a human being, made in the image and semblance of God; he is an artist, and that means he is both a designer and a craftsman, all rolled into one. He designs his music as he is playing it, clarinet in hand. The graceful trills which his mind designs come right out of his fingers with a singleness of operation that is a symbol of God's all-powerful creative act.

To separate the man who plans, from the man who works—that is, to separate the artist into a "designer" and a "craftsman," seems just as absurd in the case of little Benny Goodman as in the case of the Lord and Father of us all. Mr. Goodman does not need an expert mechanic to perform his musical designs for him, thank you. He is that mechanic himself, and he does a very satisfactory job. He is a man fully in possession of his art; his lively imagination plans series of sounds perfectly related to his own manual dexterity, but his imagination is fertile also precisely because it is filled with the power of his skill. He could never dream up a solo for a better

musician to play, simply because he cannot imagine what the specific possibilities of a more skillful player might be. If he could, he would be that player. Conversely, because his imagination is fresh with the possession of his skill, he would find it hard to tie himself down to the exact copy of every note planned by another; but, as a traditional soloist, he himself simply plans out his own passages as seems fitting to his artistic judgment.

It is true that Benny Goodman may lack a serious purpose (though he simply takes the purpose that modern society furnishes), and that he may be a little more interested in the unusual than is good even for his music; but certainly he is no artistic snob.

The divorce between "designer" and "craftsman" has caused the artistic degradation of the craftsman, there is no doubt. It has even become usual for us to think of him as a worthy and highly skilled old fossil who can exhibit amazing but meaningless *tours de force*; something like a trained seal, a marvel of precision and competence, but who lacks all sense of proportion and cannot design his own work because he cannot designate its intellectual parts and signify anything by them.

However, the "designer"—designer in a vacuum—has been degraded even more, by his divorce from manual responsibility. And he has been degraded more insidiously, in that his position has come to be considered as more exalted than that of the lowly unimaginative mechanic who faithfully carries out his blue prints.

In his pride, the designer has been degraded. He is clumsy, because he does not possess the art for which he presumes to plan. He looks with secret longing at the skilled artisan who does the work so smoothly, and tears come to his eyes because he cannot do the same. He could, however, if he wanted to, and if he submitted to the discipline of learning that art and being that artisan himself.

Because of his clumsiness, he is further degraded in that his imagination is not fed the nourishing fare that comes from each detail of the very work. If he himself worked with his hands, his clumsiness would gradually be worn away into the rationality of skill. And this reason would inhabit his mind and direct his plans to be significant of his purpose.

But so long as he sadly turns away from his only salvation, he can bolster his devitalized imagination only with the drugs and concentrates of the unhealthy. He has no reason to go by, so he attaches himself either to "rules of beauty," or to the excitement of the taste of the moment. He does not know the reason which is *in* the work, and of which the work is a sign. Because he does not see this *sign*, he cannot really *design* any work but can only try to find external reasons for its shape, applying an external symbolism to it. This cult of exterior so-called beauty makes him shun whatever is obvious, clear or regular, and seek at all costs to be unusual, exciting, bizarre or even obscure.

This is patent in the "dress designer." He understands thread, weaves, cloth and sewing only under the aspect of their appearance. He does not ask himself, "What is it?" but, "How does it look?" His only purpose in the clothes which he thinks himself entitled to plan out for the millions is their external appearance and the appearance of the people as they may wear them. Surely, if any one is an aesthete, he is. But the present day architect is no less so and the disease has penetrated even the ranks of the artists who still work with their own hands but have not been trained in the traditions of their craft.

Every craftsman may not be a good designer, but to design one's work properly one must be a craftsman.

And the well planned work is significant and bears within itself the signature of its maker.

PLAYS IN CHURCH

If they tried to explain why they feel a certain distress at the thought of liturgical drama, most people would probably say that the sanctuary is too sacred a place for drama, and, by extension, for art. This would be in contradiction to the popular idea that the Church has always fostered the arts. But we are bound to fall into this contradiction when we use profane or secular standards to judge a sacred art. Mr. Pepler's article is reprinted from The Register, London.

By Hilary D. C. Pepler

In the long history of uneasy partnership between Church and Stage there are few ecclesiastical pronouncements on the subject of plays or other dramatic representations to be given in a church.

In the XIIIth century, Pope Innocent II appears to have condemned certain wanton representations and disguisings, but these could have had no connection with the liturgical "plays" then incorporated in the church service during Christmas and Easter and not finally to be discontinued until the XVIth century (by the Council of Trent). Of their end, Professor Karl Young has written, "the gradual disappearance of such intrusions was inspired less by the hostility to religious drama than by a fundamental determination to return in all things to the purer and simpler liturgical tradition of the early Middle Ages."

This means that religious drama introduced into the Liturgy remained an acceptable part of the Church service for five hundred years, while plays involving more theatrical treatment were transplanted outside to be developed under secular auspices.

The necessity of this sequence becomes apparent to the modern playwright immediately he enters a church. Few churches in England are so built as to encourage play acting, even with the assistance of sets and scaffolding highly inconvenient and inappropriate to a place of worship.

Pulpits, pillars, screens, tombs, choir stalls, organs and low-level sanctuaries with altar-steps invisible to all but the occupants of the two front pews, usually rule out anything more spectacular than a Bach cantata or plain dialogue.

This restriction of acting space, however, is an insular handicap not suffered to anything like the same extent on the Continent or overseas. In America, for example, the play or pageant of the Way of the Cross has been produced in many churches and a few cathedrals without any additional platforms or scenic effects whatever, because there has been appropriate accommodation for the action without such aids.

The problem of space is not new; it was one reason for many early plays being transplanted into the market place—a reason which will be patent to any gardener potting out his tomato plants in the spring!

A cognate problem is that most, if not all, religious plays are now written not for the church but for the theater, and the playwright presumes the aids of stagecraft not native to the sanctuary. The producer of religious plays is in fact in the position of a gardener wishing to replant his tomatoes in the greenhouse before the autumn frosts destroy them altogether—an operation which even a skilled horticulturalist might well find formidable. Hence the wisdom of Dr. Fisher in saying that "a play to be performed in church should have been specially designed for that purpose."

Probably the test of what was or is a suitable play for performance in church is primarily that between a spectacle and an act of prayer. A funeral is a spectacle but it is first of all an act of prayer, in which it is presumed that all present take part. A liturgical play was of that order—a part of the Church service. But miracle plays and, later, the moralities, were extraneous to the service and belonged to the order of preaching—something said to induce prayer and praise. As a sermon may be suitable and fitting in one place but not in another, so with all plays not strictly liturgical.

A play is but one step from the parable. Though the *Prodigal Son* could hardly be more dramatic on the stage than as read in the Gospel, yet it could be translated into a thousand memorable gestures by which to register its truth in the hearts of many beside the deaf, dumb and illiterate for whom it might be acted. There is an increasing number of normal people, influenced by the cinema and illustrated papers, who listen with their eyes and begin (and end) their thinking with a picture—hence the growing use of the drama as an instrument of education, of teaching (that is, of propaganda), and the episcopal interest in its direction. This is so, although neither Education nor parish councils would admit to it.

It is a fact, nevertheless, that parish dramatic societies do not exist today for the purpose of propaganda and that the players who compose them are interested mainly if not entirely in drama as an entertainment. Players approach the stage via the works of Euripides, Shakespeare, Noel Coward or Gilbert and Sullivan, after scanning French's list for number and sex of characters, without a thought of propaganda entering their heads. They consider only what is within the reach of the stage or talent at their disposal. Religious drama is also approached with the same detachment, however stimulated the search may

be by the personal piety of the actors.

It is, notwithstanding, impossible to prevent the element of propaganda from being present, for, as Eric Gill has said, all art is propaganda; and is so even without being introduced by those who know the value of propagating the Gospel by means of the stage—as was done by our forefathers in the Ancient Mysteries and Pageants. There are, besides, many gospels other than that of the Christian Religion and it is wise not to let Truth be crowded off its popular platform. I recall many gossellers who have used the stage—from the suffragette of forty years ago to the Buchmanite of today, not to mention teetotalers, dress reformers and anti-vivisectionists. Lastly there is the Communist, whose religion of anti-religion is in the ascendant in many parts of the world. When in both San Francisco and New York I was asked by Communist groups to teach them how to mime plays that they might use for propaganda among the illiterate (a large number in the U.S.A.) I was struck by the faith and fervor behind the request—indeed no less sincere than that of the holy people who were paying me to produce a drama of the Crucifixion itself!

In such circumstances, the stage—be it an improvised platform in a recreation ground, a village hall or a Coliseum—becomes a medium of propaganda, whether we like it or not. Again, whether we like it or not, it will be commanded by the best plays in the hands of the best actors because the public, given a free choice, will not long stomach the second-rate.

In these days of change, when reading is becoming almost a doubting, seeing is more than ever believing; and the winning cards are more than ever they were in the hands of the Christian—if he will but exert himself to play them. This is so because the drama of the Christian Religion has no equal; there is not a blind man tapping the pavement with his stick,

not a Red Cross nurse, not even a Christmas card in the worst taste, which does not proclaim it. With such an advance of publicity, the drama should not be long in emerging again as the most satisfying answer to a bewildered and frustrated age. This it cannot do through a bewildered

and frustrated profession in the hands of a commercial theater; and so we are finding its protagonists, its playwrights, players, technicians, producers and musicians preparing to accept the discipline of the altar from which sprang the only drama we have known. Amen.

THE PLACE OF RELIGIOUS DANCES IN CHRISTIANITY

In our contemporary civilization, it is difficult for most of us to understand the religious fervor which brought all the arts to the service of the Church and made them varied expressions of the same song of praise. The manner in which sacred dances contributed both to the pageantry of the feasts and to the edification of the faithful is well described in this article, which is the last of two translated from Les Danses Religieuses dans le Christianisme. The first article appeared in the Christmas 1948 issue of the Catholic Art Quarterly.

By Renee Foatelli

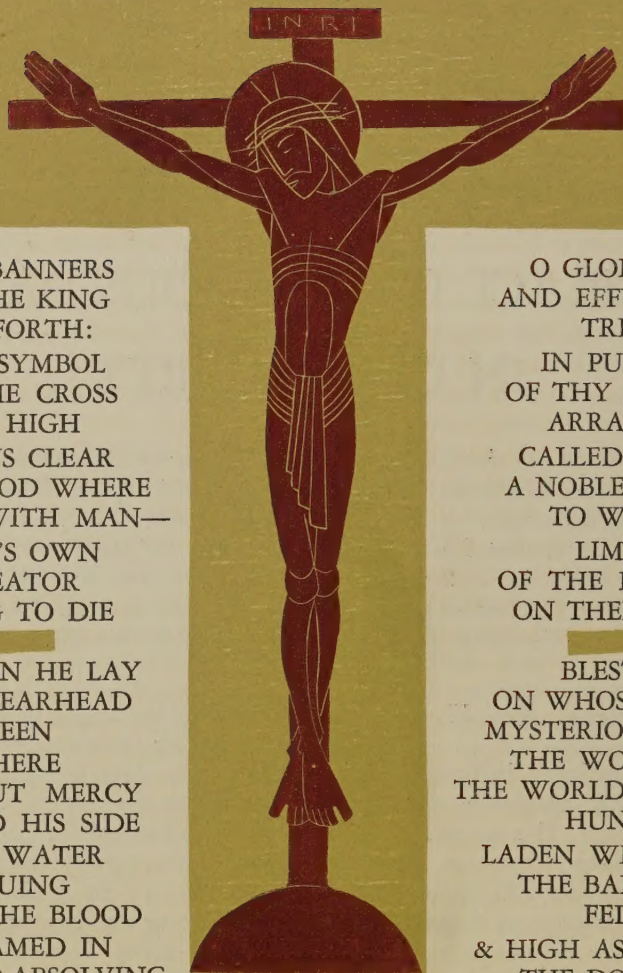
In the early medieval, half-pagan, half-Christian dancing ceremonies, the clergy took an active part. This seems incredible to us today. Many documents, however, authenticate this fact. Religious danced together in the cloister and in the churches when the weather did not allow them to disport themselves on the lawns of the cloister. These religious dances were in the nature of circle or procession dances, done with measured step, and carried on with dignity proper to the place and to the occasion.

Dom Martène relates that up to the XVth century, the canons of Châlons-sur-Saône used to dance *in prato* the evening of Pentecost to the accompaniment of various songs, beginning with the *Veni Sancte Spiritus*. People danced in those days to the *Salve Festa Dies*, to *O Filii et Filiae*, to *Victimae Paschali Laudes*, to *Vexilla Regis* and to many other hymns.

Toward the middle of the XIIth century, Jean Beleth mentions four *tripudia* in use during the days following the Nativity: that of the deacons on St. Stephen's Day, of the priests on St. John's Day, of the altar boys on Holy Innocents' Day, and finally that of the subdeacons on the Circumcision or the Epiphany. In the XIIIth century, Bishop Durand de Mende mentions the same distribution of ceremonies. However, he points out that in some churches the feast of the subdeacons was put off till the octave of the Epiphany.

In the journal of his pastoral visits, Eudes Rigaud, archbishop of Rouen (1248-1275), says that at Gournay in Normandy, the priests danced on St. Nicholas's Day. The same journal mentions the fact that the nuns of Villarceaux celebrated the feasts of the Holy Innocents and Mary Magdalen with appropriate dances.

The Ritual of St. Mary Magdalen's church in Besançon, which dates from 1582, thus describes part of the Easter



THE BANNERS
OF THE KING
GO FORTH:
THE SYMBOL
OF THE CROSS
ON HIGH
SHOWS CLEAR
THE WOOD WHERE
—CLAD WITH MAN—
MAN'S OWN
CREATOR
HUNG TO DIE

THEREON HE LAY
THE SPEARHEAD
KEEN
THERE
WITHOUT MERCY
PIERCED HIS SIDE
AND WATER
ISSUING
WITH THE BLOOD
STREAMED IN
A WORLD-ABSOLVING
TIDE

DAVID IN FAITH
THIS DAY
FORETOLD:
SEE NOW THE DEED
FULFILLED
& SHOWN
THROUGH EVERY RACE
HIS PSALM
RESOUNDS
GOD ON THE TREE
HATH MADE
HIS THRONE

O CRUX
AVE
SPES
UNICA

O GLORIOUS
AND EFFULGENT
TREE
IN PURPLE
OF THY PRINCE
ARRAYED
CALLED FROM
A NOBLE STOCK
TO WEAR
LIMBS
OF THE HOLIEST
ON THEE LAID
BLEST—
ON WHOSE ARMS'
MYSTERIOUS BEAM
THE WORLD &
THE WORLD'S RANSOM
HUNG:
LADEN WITH GOD
THE BALANCE
FELL
& HIGH AS HEAVEN
THE DOOMED
WERE FLUNG

THEE
SOVEREIGN TRINITY
OUR GOD
LET EVERY
BREATH AND BEING
PRAISE:
BE THOU
WHO SAV'ST US
BY THE CROSS
OUR LORD
AND KING
TO ENDLESS DAYS

Sunday celebrations: *Finito prandio, post sermonem, finita nona, fiunt choreae in clauistro, vel in medio navis ecclesiae, si tempus fuerit pluviosum, cantando aliqua carmina ut in processionariis continetur. Finita chorea, fit collatio in capitulo cum vino rubro et claro.* "Dinner being finished, after the sermon, None having been recited, a choral dance is formed in the cloister—or in the midst of the church nave if the weather should be rainy—and songs are chanted in order that those in the procession be kept together. At the end of the dance, a collation with red and white wine is served in the chapter house."

This Ritual also shows that for one of the church dances to be carried out by the people and the clergy, there were no fewer than four different songs, each with several stanzas and with repetitions arranged in a manner appropriate to the choreography. An antiphon in the seventh mode preceded some of these songs and served as a sort of prologue.

During the Middle Ages, the church was truly the *maison du peuple*, the community center. The Church, as a good mother, welcomed all her people, who, in the course of time, unfortunately went beyond the limits of the decent. All the ceremonial rejoicing took place in the church or on the porch. In Paris (on the porch of Notre Dame) Easter hams were

sold and these were eaten in the vast cathedral itself, after which the people began their folk dances, rounds and carols. Our holy Mother the Church allowed her children these innocent celebrations, but she had to protest and forbid them when they degenerated into excess.

In the Abbey of St. Denis, kermesses were held which lasted for three days and were followed by night dances. This scandal was nothing, however, compared to the diabolical excesses which in some times and places occurred at the "Feast of Fools." Therefore, numerous councils tried to curtail these excesses: the Council of Auxerre (573), the third Council of Toledo (589), the Council of Châlons-sur-Saône (639), the Council of Rome (826), the Council of Avignon (1209), and the Council of Paris (1212).

THE DANCES OF DEATH

The famous dances of death were also originated by the clergy in the church. The monks had long felt the effect of mimed sermons. As they preached the Passion, a representation of it was carried on in the church. Doubtless this sort of representation was the real origin of the dance of death.

Emile Mâle, the learned archeologist, writes that the dances of death first appeared as a drama, or mimed illustration of a sermon on death, and this was only

The translation of *Vexilla Regis* on the opposite page was made by Walter Shewring. "This hymn will be better understood," writes Mr. Shewring, "if we are aware that it was written in the first place for a particular occasion—which may be dated as 19 November, A. D. 569—when a fragment of the true cross, sent by the Emperor Justin, was solemnly received by St. Radegunde's convent at Poitiers. In the second line of the hymn, the words *crucis mysterium* no doubt mean the visible symbol of the cross then carried in procession; there is an exact parallel in the words at the offertory of the Mass, *huius aquae et vini mysterium*, the visible symbol of water and wine."

This hymn is included in a collection of translations by Mr. Shewring, to be published in the fall under the title *Songs of Sion* (Pio Decimo Press, Box 53, Baden Station, St. Louis 15, Missouri. \$1.25)

later painted on the walls. "A Franciscan friar," he writes, "in order to strike the minds of his listeners, conceived the idea of dramatizing the great truths which he was announcing. To begin with, he explained that death entered the world through the disobedience of our first parents. Then he proceeded to show the effects of the divine punishment. As he summoned them, the players came forth in turn, one dressed as a pope, another as emperor, king, bishop, abbot, soldier, farmer, etc. Then a hideous being appeared—a sort of mummy wrapped in a shroud—who took the living man by the hand and disappeared with him. When it was well regulated, this scene must have been deeply moving for the spectators."

Many texts are known, in which the words of the players are accompanied by the music of ancient instruments. This early orchestration would imply that the movements and steps of the dancers were in ballet form. In his *Danses des Morts*, Kastner says: ". . . the dances of death are closely allied to choreography properly speaking, i. e., dancing to the tune of musical instruments. . . They are not, as some would have it, merely lessons, moralities, mysteries, but a true ballet."

Soon the dance of death became popular throughout Europe. It was danced in many churches and cemeteries, especially in the cemetery of the Holy Innocents in Paris on November 2, the Commemoration of the Faithful Departed. For a long time it probably continued in its original relationship to a sermon. When, in 1453, at the end of their Provincial chapter, the Franciscans of Besançon organized a representation of the dance of death, it is likely that it was still the accompaniment of a sermon. Four years earlier, however, the Duke of Burgundy had ordered a splendid representation of this dance in his house in Bruges, and it is well known that by the XVth century the dance of death had already generally stepped out of the

church and was played on trestles as a simple "morality." In both the church and the market place, its popularity outlasted the Middle Ages for at least two centuries, for we know that *The Triumph of Death* was still being represented in St. George's church in Piacenza in 1665.

Truly representative of the Middle Ages, the dance of death may be considered as one of the most powerful metaphysical expressions of all time. It is an impressive circle dance which connects the two extremities of human destiny: the old and the young, the powerful and the weak, the rich and the poor.

PROCESSION DANCES

Corpus Christi processions were originally nothing more than an ambulatory dance in which the participants, following a certain pattern, bowed in measure, swung censers in cadence and threw flowers into the air. The flowers were tossed up and cascaded down as a colorful carpet in front of the golden ostensorium. When one thinks of the dignity and splendor of these pageants, it is shocking to think of the confusion and lack of harmony of the processions today. As early as 1462, King René of Anjou had organized a most brilliant ambulatory ballet for Corpus Christi. At this same time in Flanders and in Burgundy, pilgrims traveled through town and country displaying and representing the principal scenes of the life of Christ. In Provence, the "dansaires"—feathers on their heads and wearing elaborate costumes—took part in the processions by dancing to the tune of fife and tambourine. In the Basque country, young men decked in brilliant garments, preceded the Blessed Sacrament and executed a number of complicated and charming steps. In front of the monstrance itself, a maiden dressed in white, her head covered with a black veil, drew a large cloth on the ground almost up to the priest's feet; as she walked, she moved it from side to side and the cloth undulated in graceful twists and zigzags.

What strange inventions to honor the Lord!

Nothing, however, equals the famous dance of the "seises," a sort of minuet still executed in our time by ten choir boys of the cathedral of Seville. The ceremony begins at five o'clock in the evening and lasts about twenty minutes. Ten boys, about twelve or thirteen years old, execute the dance. They wear white feathers on their hats and their silk waistcoats, trimmed with gold braid, are blue for the feast of the Immaculate Conception and red for Corpus Christi. Singing appropriate hymns to the accompaniment of their ivory castanets, they dance slowly in the presence of the archbishop and in front of the Blessed Sacrament.

We must hope that this custom will not be lost, both for the sake of the tradition and for the delight of the eyes which, unfortunately, can rest nowadays only on anonymous crowds grayed by the uniformity of ready-made suits and the ugliness of standardized fashions.

Can we say, however, that these customs have ever been considered by the Church as practices of devotion? Some customs did, indeed, become in a way integrated with the Liturgy in order to enable the people—by a sort of visual representation—to penetrate more intimately into the meaning of the mystery celebrated in the Mass of the day. But, in most cases, it would seem that the Church merely tolerated rather than encouraged some customs. From time to time she even had to threaten the creators of disorders.

THE NINETEENTH CENTURY

One might think that in the XIXth and XXth centuries, religious dancing has been completely forgotten or neglected, but this is not the case. Although it is true that sacred dances are rarer, they are, nevertheless, still numerous and interesting, as the reader may judge from the following examples.

Until recent times a *Dance of the Child Jesus* was still held at La Roquebusanne near Brignoles. Little babies took part in it, especially those who were retarded in learning how to walk. After High Mass on the day of the patronal feast of the church, the mothers with their babies formed a group around the altar of the Christ Child and one of them began to sing:

Dance on the right foot,
Dance on the left foot,
My good Jesus,
Dance on both feet.

She accompanied these words with appropriate steps and gestures, and each mother imitated her.

As late as 1840 in Bailleul, when a young girl died, her companions accompanied her body to the sanctuary and to the cemetery singing *The Dance of the Virgins* on a rhythm of pure choreography to illustrate the verses:

Up in heaven there is a dance
Alleluia!

There all the maidens dance
Benedicamus Domino
Alleluia, Alleluia!

'Tis for N that we are dancing
Alleluia!

We dance as do these maidens
Benedicamus Domino
Alleluia, Alleluia!

CONCLUSION

Dancing has its own rôle to play in certain circumstances of life. As Christians, thus, we need a Christian dance, just as we have Christian chant, sculpture and painting, for all the arts have a profound influence on the civilization of each people.

But how can dancing express all of this; how can it be an education, a source of piety, an edifying experience? We admit that dancing is the expression of the spontaneous movements of the body and that the body reflects the state of the soul. We also agree that gestures, attitudes, rhythms,

and steps are decorative and significant as well as scenic. Unfortunately, the theatre and the dance have become arts of vanity because the interpreter seeks at all costs only to please, and to please a public seldom athirst for purity and beauty. Hence, they have developed into gross exhibitionism, a display of revolting vulgarity.

If we will reëndow dancing with its full value, it must not be made the excuse for frivolous entertainment. Dancing must be limited to appropriate means of expression which may properly develop the noblest feelings and thus keep its proper place on this earth where all creatures must praise the Creator. Can dancing be a prayer? Why not?

Actually we are met with two separate problems: 1—the place of the professional dance as a “show,” which I have just mentioned, 2—the rôle of dancing in life; and here we must look forward to displace the usual “balls” and “dances” with a more noble choreographic form.

I envision, for example, mystery plays to be enriched with group movements in the manner of a ballet in order to emphasize certain parts of the play and to give them a new value. The public itself would take part in this; thus all would be players. In other words, there would no longer be any “show” but life itself.

Can you visualize how interested the people would be as they partake in this sort of ceremony? Think of a whole village, a parish or community, playing the

Passion, the Nativity or other biblical scenes, with a genuine flavor of folk-lore peculiar to the different parts of the country.

It would be interesting also to give a better understanding of the drama of the Mass by means of pageants which combine playing and dancing. These would be a true visual aid, beneficial to both the spectator and the player. We could well take encouragement from the *Pageant-demonstrations of the Liturgy* (pageant of the Passion, of Advent, of Christmas, of the Holy Mass, Paschal pageant, etc.) carried on at Nijmegen in Holland in the parish of Christ the King.

Obviously we lack a fundamental technique for this, but I do not believe such a technique can be created except on a traditional popular basis and this need not be complicated. On the other hand, we have no use for dancing of so-called spontaneous inspiration in our program. Such dancing is impossible for any amateur, whose clumsy romping would produce nothing but ridicule.

In addition, I envision the beautiful order of rhythmical processions of all the faithful, led by those who would be chosen as the best dancers. If we could thus learn to interpret the liturgical texts, sacred chants and hymns, by choral speaking, mimes and dances, we should be able to direct the people in rejoicings more wholesome, pure and naïvely fresh than those to which they are accustomed today.

MESSAGE ON THE HOLY YEAR

It is necessary, nevertheless, to remember, O beloved children, that these pilgrimages must not be made with the mentality of those who travel for pleasure but with the spirit of piety which animated the faithful of the past centuries, who, overcoming obstacles of all kinds, often afoot, came to Rome to wash away their sins with tears of sorrow and to implore of God peace and forgiveness. Reawaken this ancient faith and this ancient ardor of divine charity, make it grow and endeavor to infuse it also in others. In such a way, with the grace and the assistance of God, the forthcoming jubilee will bring most abundant fruits of health to individuals and to the entire Christian society. *Pope Pius XII*

THE PROBLEMS OF A YOUNG SCULPTOR

Question: Sister Mary of the Compassion's "Reply to the Architect" (Vol. XI, No. 4, Michaelmas 1948, p. 169) is excellent. It applies to the sculptor (my own case) as well as to the painter. I have blamed the ignorance and ill will of the clergy, and I have also blamed the architects. But somehow I feel the blame goes farther, and the sculptor too must be to blame in his own way. I am one of those "who want to serve in the old way" as Sister Mary puts it. But I confess that I don't know where to start all by myself. Have you any suggestions I could follow?

By Lauren Ford

As to statues, frescoes, or any work that is to be done by specialized people within a church, it seems to me that we have to get down to business and look at the problem in a sensible way. It would perhaps help us most to think ourselves right into the church and see what should go on and how we can do it.

A church being God's home, and statues members of his household, it would seem to me that a fresh way to look at it would be to try and make everything as glorifiedly home-like as possible—alive, that is, and glowing, animated, and warm. Every Protestant I know has always said that when he goes past the open door of a Catholic church he feels warmed by the life that seems to be within it. A candle flickering will give expression, and even movement, to a good statue of a saint; the Sanctuary light to the tabernacle.

We, the Catholic artists of this generation, have looked so long at our own churches, built at a time when taste was poor, when the Catholic people also were poor and perhaps even uneducated, that we have gotten a sort of inferiority complex, perhaps a little due to our own pride. We know how poor our statues are in comparison to the work in the Protestant church next door. Yet we are now used to these furnishings; and people who wouldn't have most of them in their own homes, want to repeat them in their churches. Why? Is it because we, the arti-

sans and so forth, have not given them anything profoundly better? Perhaps. This is what we, our generation, did. We saw these things were wrong, but we took our taste and intellectual concepts, our modern ideas and better craftsmanship, and went haywire. We tried to reform it all with protest, and the visible result of protest is protestant. Cold and hard, fearing feeling because of our fear of sentimentality, we made loveless edifices and heartless effigies. But the old "bad taste" creeps back into the new churches and somehow enlivens them. I know one church, lovely with a really fine statue in white stone of St. Theresa of the Child Jesus. Into that church a poor painted statue of St. Theresa from Barclay Street has now found its way. There you are. Over there in the corner, all day long, candles are burning, sending their light onto that poorly modelled face, and people of all ages are kneeling before it. It is that statue which our eyes seek. And if that statue is badly done, it is our fault. So let us see what we can do to help this situation. How shall we go about it?

This is what we have to do. We have to go back and be little children in our hearts and we must use all the maturity of our craftsmanship to do what we can—once simplified of all our crazy ideas—to beat that statue from Barclay Street. We've got to see what it has got, rather than to protest against it, and then we can go all the way out to do better. How are we going to do it? All tied up in our prejudices as we are, it is a very hard thing

to be a little child in our hearts and at the same time keep our craftsmanship at its highest. Perhaps we cannot do it all by ourselves? Perhaps, though, we can try. Or again, we can help each other. If we say to ourselves: "Why replace then a pretty-pretty vulgar statue with a consciously ugly, vulgar statue or painting or fresco?" that will help. Can you imagine some Giotto saying to some pupil: "Do it as poorly as you can?"

Perhaps it would help to go and see what those chaps did whose minds were surely on trying to please God, rather than their individualistic ego. There is an angel of the Annunciation at the entrance to a picture gallery in the Metropolitan Museum. The wings, unfortunately, are gone, but you can recapture their swing by looking at the whole poise of that alighting messenger. His pose is itself an announcement. All alone he tells the story; the expression is in the whole body. The artist who made that angel never ceased to meditate on the event as he carved his statue. Look, the angel is adorned as should be the messenger of God. His tunic is red (and the artist took the trouble to have gold leaf under the red) and his overdress is all patterned in flowers. His hair is gold leaf. The tilt of his head, the slightly open mouth, show his affectionate awe.

Having looked, perhaps made a free copy or meditation, we go back to do something of the same sort. What do we get? Failure. But only failure in comparison to what is fresh in our minds. When we look at the sketch next spring, it is surely better than what we usually do. Let's try again.

If we had enough of what that sculptor had, whatever it is, so that we could do something as true and with as much interest in the subject; if we could deck it out in beauty so as to bring a whiff of fresh air from heaven into the church we make it for; well, I am willing to bet that those

women we now see by the Barclay Street statue would be inspired by our statue. They would all be there around it, lighting their candles and presenting their posies; prayers would go up to heaven and candle lights would flicker at its feet—the best possible lighting for any statue, by the way.

The sculptor may say, "I've never been trained in painting." Well, then get a painter to paint your statue for you, if you don't know how. A good job for the painter. He's going to have to forget the pride of his self-expression as well as you. What lost people we are, anyway! Whatever would happen to a first violinist in an orchestra if he tried to express his own self all the time? My goodness!

So it all goes back to being simple at heart, doesn't it?

How are we going to afford the time for all this renewing? I haven't got the answer. Perhaps by getting together around some monastery and sharing our time; by going to Holy Communion when we can, as the artisans did in the old days; getting our souls fed; not trying to follow the whole Office unless we are religious, as that isn't our affair; but by living wholesomely and minding our own business.

Perhaps for some this would be the way. But however we go about it, I know, I really know, that if we do what we can and become once more as little children trying to please God with all our mature industry, trying to please also, the pastor, and Anthony Stone, age six, and Helen Sproule, age eighteen, and Mr. McGillicuddy, the policeman, and Mrs. Cabot from Boston, trying to give them something to love and to help them *pray*, then we will be on the right track. We will be going along with the orchestra adding our very valuable part; going in harmony with the architect and the mural painter and the people who want to pray. Believe me, if we do this we will have to help each other. We will have so much work to do!



Boston Museum of Fine Arts

REJOICE GREATLY: O DAUGHTER OF SION

SHOUT FOR JOY: O DAUGHTER OF JERUSALEM

BEHOLD THY KING WILL COME TO THEE

THE JUST AND SAVIOUR

HE IS POOR AND RIDING UPON AN ASS

AND UPON A COLT: THE FOAL OF AN ASS

The Prophecy of Zacharias



The Sower Press

SAINT MICHAEL ARCHANGEL

DEFEND US IN BATTLE : BE OUR SAFEGUARD AGAINST THE
WICKEDNESS & SNARES OF THE DEVIL : MAY GOD REBUKE
HIM : WE HUMBL Y PRAY : AND DO THOU—PRINCE OF
THE HEAVENLY HOST—BY THE POWER OF GOD THRUST
DOWN TO HELL SATAN & ALL THE WICKED SPIRITS WHO
WANDER THROUGH THE WORLD SEEKING THE RUIN OF SOULS.

Prayer for Russia

BEAUTY, ART & PRUDENCE

By Philip Haggren

St. Augustine spoke of beauty as *splendor ordinis*, which is perhaps as near to a definition as we can have. St. Thomas spoke of beauty as *id quod visum placet*, and this is commonly quoted as St. Thomas's definition of it. Actually, it is a statement of how beauty is enjoyed—not by being used or consumed or possessed, but simply by being perceived. Those who try to use the phrase as a definition have to assume that the beholder of a work of art has a right understanding of the requirements and conditions of the work and of the character of the workman, and also an appetite that desires and enjoys only that which is most suitable. Human nature being as it is, the things which have been called beautiful include the voluptuous and the cadaverous, the brutal and the sentimental, the grandiose and the trivial. A glance around any Catholic church will show the curse which falls on those who seek what pleases them, or what they think will please others, instead of seeking rightness in making.

The simple truth about beauty is that it is an attribute of God. It is a sign of God's handiwork. Beauty cannot come from anywhere but God. God has seen that his creation is very good, and we can see that it is very beautiful. Wherever God's purpose is fulfilled, beauty is shown, whether we can see it or not.

God's creatures, sustained by his will and obedient to his laws, act on one another. The wind sets the waves in rhythm and the waves churn pebbles to roundness and spread sand to smoothness. All is changing continually, but the change is from beauty to beauty. The spider's web and the bird's nest cannot fail in beauty; these creatures work according to God's will.

Man is created with ability to make, with the instincts of a maker and with the need and duty of spending most of his life in making. It may be doubted whether any human activity is without an element of making. A cow eats, but a man orders his eating so that he makes a meal. A beast may travel, but a man may so order his traveling that he makes a journey. We naturally use the word when we speak of man's higher acts. The word *poet* means maker, and we think of poetry as a product of man's higher faculties. Above all, man makes his prayer. He makes his acts of faith, etc., as he makes his Confession and makes his Communion.

But man has free will and is apt to sin. If he makes according to God's will, what he makes has beauty; it takes its place in God's universe.

This is the simple truth about art, for art is the right way of making such things as it is right to make. When man makes rightly, he is acting as God's agent and the thing made shows by its beauty that God willed it. To be rightly made, a thing must be appropriate to its purpose; it must be made of suitable material, and the material must be fashioned in ways suitable to its nature. Suitable tools and processes must be used, and all must be done in a manner suitable to the maker. This last rightness means that the work involved must be appropriate work for man—a creature fallen and redeemed; a sinner, but a candidate for eternal union with God. It also means that it must be appropriate to the particular man, whether he be a genius or a dullard.

No two works of art are exactly similar, for no two human beings are alike and none of them is quite as he was yesterday. The perfection of each work of art is peculiar to itself. This is true of God's

art, for every one of his blades of grass is specially fitted for its function.

To put this simple truth in another way: Man must make things. It is his duty to God and to his neighbor that he should make them rightly. Right making is God's work done by man, so it has something of God's beauty. Creative work is intended to develop the maker. It exercises his will and his judgment, it refines his senses, and it gives full play and discipline to his imagination. The maker is concerned to perfect the thing he is making, and the most important effect of that is to perfect the maker.

At the present time this simple truth is generally denied, or its application is despaired of. Making is everywhere displaced by mechanical production, and what is called art is governed by aesthetics—that is, by pleasure-seeking. Men are almost all employed in sub-human work. Their creative faculties are undeveloped and their senses and imaginations undisciplined through lack of right use.

That sins of greed and injustice should gradually have produced this system and besmirched the whole world with its ugliness is not to be wondered at. What is surprising is that such hideous violation of the rights of God and man should have been achieved without resistance, or even protest, from churchmen.

This failure has, no doubt, many reasons and many excuses. I am going to suggest one reason which may have hampered churchmen in the past and which makes them helpless in the face of industrialism to-day.

Learned men are constantly reminding us of our debt to ancient Greece. Undoubtedly we have *received* a great deal from that source. What we *owe* for it depends on its worth. Now, however great the philosophy and the art of Greece, they

are vitiated by slavery. This philosophy and this art have percolated through Christian philosophy and Christian art, and, after two thousand years of that cleansing, they still bring with them the poison of slavery. Even those who see slavery as an evil that should be abolished think that there are liberal arts and servile arts, or fine arts and mere crafts.

Along with this false distinction we have inherited another which is even more harmful. This is a wrong idea of the distinction between doing and making. The distinction may be truly defined, but is it a distinction that has any bearing on a man's conduct? Has man any less responsibility to God and his neighbor as a maker than as a doer?

We are told that doing is governed by prudence, and that making is governed by art. We know that prudence is the queen of the moral virtues; but a list of the moral virtues does not include art. No one suggests that the artist is at any time outside the realm of prudence, but there is a strong suggestion that his art is.

Now this is absurd. Art—right making—is the making of what God wants us to make in the way he wishes us to make it. If it were not this, it would be sin.

Patience, fortitude, modesty, obedience, etc.—these are the rules of art as they are of conduct.

Impatience, slackness, self-assertion, disobedience, etc.—these are the faults of art as they are of manners.

Making is God's province now, as it was in the beginning and as it was in Nazareth. This province has been invaded and God's rule usurped. If we can do little in the way of rebellion, at least we need not acquiesce. We can still pray for God's kingdom to come and not that the enemy's rule may be blessed.

ELEMENTS OF SACRED ARCHITECTURE

PART VI

PLANS FOR A SMALL CHURCH

By Graham Carey

The original intention of the series of papers of which this is the last was merely to describe a small country church which would be at once traditional and contemporary. It soon became obvious to the writer, however, that a solution of this apparently modest architectural problem necessitated considerable study, and, accordingly, the investigation has grown to a larger size than was at first intended.

Many may say that all this has been a long run for a short jump, an immense amount of scaffolding for a small building, and, if we judge by the architectural standards common today, we shall agree. But, if we judge by the standards of a sacred rather than a secular society, of the sort of society that has in fact produced the kind of architecture that we admire, and are constantly puzzled at not being able to produce ourselves, we shall come, perhaps, to a different conclusion. We shall see that considerations such as those that make up the foregoing five papers must be regarded as the minimum for a man who is setting about the serious business of constructing a Christian church. The fact that our architects seldom, if ever, explore these fields at all thoroughly is, in itself, a sign of the essential secularism of the culture which has produced and continues to employ them.

For today we think of the architect as the man trained to make buildings agreeable, while the engineer is trained to make them stand up. Though every architect must be something of an engineer, we feel that essentially his job is to be sensitive to beauty, and to know how to produce it.

Accustomed as we may be to this notion, it is of course thoroughly secular, and itself one of the causes of our failure, as a culture, to produce truly beautiful things. As far as it is proper to separate the architect from the engineer, the real function of the former is not to make buildings attractive or impressive, but to make them significant, and therefore more themselves than they would be without him. He should be not only a technician but a sage—a complete builder. He should know how to give to a building values beyond the physical and the sentimental: how to give it a soul. The timbers and stones of a building are its body; its soul consists in the relationship of these to the men who inhabit it, to the universe of which it is a part, and to the invisible Presence which it is its noblest function to manifest. Without a soul, a building is dead, and the dead bodies of buildings are as disagreeable as the dead bodies of men.

The shapes of the various parts of the small church here described have in one way or another been based on the circle, the square, the triangle, and on a fourth plane figure, which we will discuss in a moment: the golden section rectangle. The mathematical properties of each of these figures are related to metaphysical and to theological realities. It has been the architect's task to bring out the analogies between these so that the arrangement of the very geometrical shapes may express the redemption of Christ and his living fellowship.

As we have already seen (Michaelmas 1948), the circle may be said to symbolize holiness and the protection and veneration

of holiness. The radius of a circle, laid out on the circumference six times, forms a hexagon. Six equal tangent circles may be packed without intervals around a seventh, and twelve equal spheres similarly around a thirteenth. The circle can, therefore, also symbolize the six directions with their point of origin (Pentecost 1949) and the solar symbolism associated with the numbers twelve and thirteen.

The square expresses equality of components, strength and extension (Christmas 1948). The cube, its solid counterpart, has been used from ancient times to express the justice, omnipotence and immanence of God. The cubical form of the Holy of Holies was an expression of God's presence. The numbers four, six, eight and twelve are exhibited by the sides of the square, and the faces, corners and edges of the cube.

The triangular section of the typical roof adds to its physical utility, ideas of adoration of the one God by many worshipers, and of graces descending from him to them. The special Christian symbolism of the pyramidal roof has been explained earlier (Easter 1949).

The golden section rectangle, finally, is one whose long side is a proportional mean between the short side and the two sides added together. It is an expression of the mean-extreme ratio, called Φ , which has the numerical value of 1.618... A right angled parallelepiped of the proportion 1, 1.618... , 2.618... (Φ^2) is a "golden solid." The Egyptians and Greeks understood the geometric structure of these plane and solid figures, and used them in architecture, but they were not in a position to understand their arithmetical equivalents or algebraic meanings. The golden solid "has often been used in Egyptian tombs. The Abbey church of Maria Laach also shows these proportions."¹

Among the ways of constructing the rectangle of the golden section, these two

are the simplest. When the short side is known, build a square ABCD on the short side AB (fig. 1); divide it in half at FE and draw the diagonal EA. With E as a center and EA as a radius, strike arc AG. HGCD is a golden section rectangle, as is also HGBA. When the long side is known, build a square ABCD on the long side AB (fig. 2); divide it in half at FE and draw the diagonal DE. With E as a center and EC as a radius, strike arc CG. With D as a center and DG as a radius, strike arc GH. HICD is a golden section rectangle.

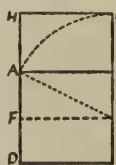


fig. 1

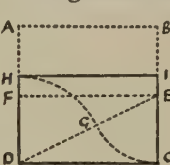


fig. 2

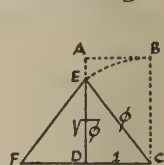


fig. 3

If, in a golden section rectangle ABCD (fig. 3), with C as a center and CB as a radius, we strike an arc cutting AD at E, the right triangle EDC will be an example of the triangle of Price. In the right triangle of Pythagoras the sides are in an arithmetical progression: 3,4,5; in the right triangle of Price the sides are in a geometric progression: 1, the square root of Φ (1.273...), Φ (1.618...). Two of these latter triangles set together with their longer sides coinciding form the triangle of the Great Pyramid. The angle ECD is of $51^\circ 50'$ which is that of the slope of the sides of the Great Pyramid at Gizeh.

Although there may be several good reasons for the conscious imposition of mathematical forms—numbers, ratios or figures—upon works of art, the writer is convinced that the aesthetic motive is not one of these, but that a symbolic motive may be. If, having used a particular proportion for a rational symbolic motive, the result is found to be pleasing to the eye as well as to the mind, this is a sign that the method has been as rational as the motive. If, on the other hand, the result

¹Matila Ghyka, *The Geometry of Art and Life* (New York: Sheed & Ward, Inc., 1946), p. 60.

is unpleasant, it is a sign that something is wrong with the method—some real factor has been abused—and the next step is to find and correct the error. The aesthetic faculty is a valuable check on the correctness of artistic procedures. It supplies a means of action, not an end of action.

It is with these geometric facts and philosophical convictions that we have approached the business of designing a church, a building which will embody those facts and implement those convictions.

THE GENERAL SCHEME

The plans described here (figs. 4 and 5) are for a small church accommodating 150 to 200 people, which is to be the center of worship for the Catholics of a rural community in New England.

Judging by the implications of the rites of consecration and regulations governing execration, it would seem that the mind of the Church visualizes a cruciform shape and considers the walls as the essential part of the edifice. The roof of a church may fall in, or the floor fall out, and it remains a church. But if the walls are seriously damaged, the building must be reconsecrated. At the consecration, the walls must be blessed and anointed, and twelve stones, each carved with a cross, must be prepared to receive this blessing. This regulation suggests a building with twelve walls, and twelve walls can hardly be arranged except in a cross,—a Greek cross if they are of equal length.

A three-dimensional development of this plan is the cosmic cross (fig. 6) where each ray, and the point of their origin, is represented by a cube. Our little church has been given this shape (fig. 8). For practical reasons, however, the geometric ideal was modified in two ways; the downward cube, or crypt, omitted as both impractical and expensive, and the five cubes on the ground level reduced in height. Only the tower thus remains cubical (fig. 7).

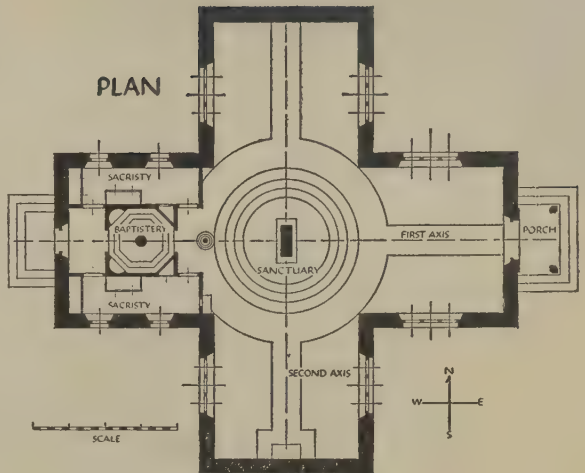


fig. 4

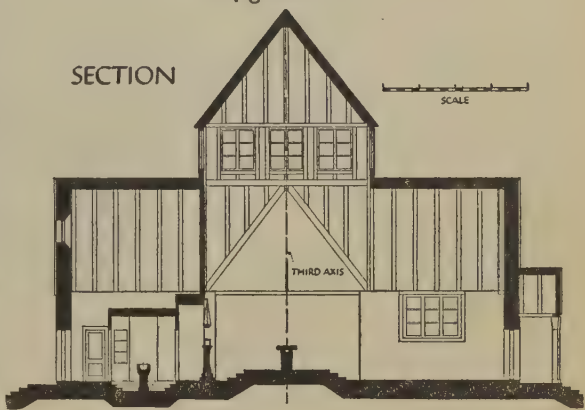


fig. 5

The roof slope is $51^{\circ} 50'$, the angle of the Great Pyramid being more practical and symbolically preferable to that of the octahedral pyramid. The five squares are 20 ft. each way, surrounded by a fieldstone

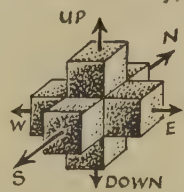


fig. 6



fig. 7



fig. 8

wall 2 ft. thick. Following the custom of the primitive Western Church, the main door is to the east. The sanctuary is in the

central square, the western one is walled off to house the baptistery and two sacristies, and the three other squares are for the accommodation of the people. The exterior is thus a Greek cross, while the interior is a TAU cross (fig. 9).



fig. 9

Each of the corners of the Greek cross is to be marked with a foundation stone carved with the name of one of the apostles on whom the Church is founded (*Apoc.* 21-14). The four reintrant angles are to bear the names of SS. Peter, Paul, James, and John, while the eight salient angles

the Burning Bush; the Passage of the Red Sea; Moses receiving the Law on Mount Sinai); those of the right (fig. 11) with

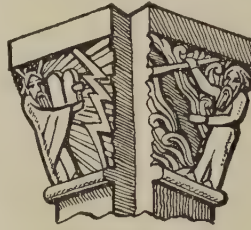


fig. 10



fig. 11

corresponding scenes from the life of Elias (Ravens feed the prophet; he calls down



fig. 12

bear the names of the rest, arranged according to the directions which tradition assigns to their respective journeys out from Jerusalem to martyrdom.

THE DOOR AT THE EAST

If a church represents heaven, then its door is the way to heaven, and this Way is Christ himself. "I am the door; a man will find salvation if he makes his way in through me." (*John*, 10-9) Thus the door of this church is to be marked with symbols of Christ's manifestation of his divinity: at the Transfiguration, outside, and at the Resurrection, inside.

As the Old Testament is the introduction to the Gospel, so a porch is the introduction to a church, and figs. 4 and 5 also show a small raised platform reached by three steps from the ground level. It is covered with a gabled roof supported by two columns with carved capitals. The four faces of the left hand capital (fig. 10) are to be decorated with episodes from the life of Moses (Moses saved from the Nile;

lightning upon the altar; he divides the Jordan with his cloak; he is taken to heaven in a chariot of fire). The stones of the doorway, carved in relief in a broad band, will depict the labors of twelve months of the year, and, in the center of the lintel, the sun in his splendor (fig. 12). The reference to the Transfiguration is obvious. Moses, standing for the Law, and Elias for the Prophets, represent the Old Dispensation, having no glory in themselves but clothed in the brightness of the Sun of Justice, and thus forming an introduction to the New. The columns, with their capitals and bases, are so designed that they may be fitted in cold weather with wooden panels, to form an enclosed vestibule.

On the door jambs, the two prescribed crosses are to be carved at 4 ft. 9 in. above the floor inside, the level of the altar top.

The main doors are planned to swing in above a fourth step up. They are to be of heavy oak, without ornament.

On the center of the lintel, inside, is to be cut the first of the twelve prescribed crosses that mark the walls as those of a Christian church. Each of the three stones that form the doorway will thus be specially blessed by the Bishop at the consecration of the holy building. The triangular space between the lintel and the roof is to be painted in true fresco to show the story of the doubting of St. Thomas (fig. 13). Easter is not represented here by the fact of Christ's leaving the tomb, which no living eye saw, but by the miracle which, though it took place behind a locked door, had many witnesses. The horizontal



fig. 13

timber below the fresco is to be inscribed as follows: *Vivus et fui mortuus et ecce sum vivens in saecula saeculorum*; "I live, I, who underwent death, am alive, as thou seest, to endless ages." (*Apoc.* I, 18, Knox) The roof overhead shows 6 in. by 10 in. rafters, 3 ft. on centers, supporting the roof boarding, both boards and timbers being of pine planed smooth. The windows on each side are high, and to be filled with clear glass.

THE DIAL AT THE SOUTH

The south transept is like the nave, with a small altar and a statue of the Holy Mother and her Child, against the south wall. The fresco above it will represent the Annunciation (fig. 14) and on the beam below, is to be written: *Hic erit magnus et filius altissimi vocabitur et regni eius non erit finis*; "He shall be great, and men will know him for the Son of the

most High . . . his Kingdom shall never have an end." (Luke 1, 32-33)

The gable outside the stone wall is to be plastered smooth, in order to place a vertical sundial, ornamented with three curved lines to record the shadow of the



fig. 14

gnomon for a full day at the summer solstice, the winter solstice, and at the two equinoxes. At every moment between sunrise and sunset, on every day in the year, and in every place where the least twig or grass blade throws a shadow, the sun leaves on the earth a record of his passage. These three painted lines are a shorthand



fig. 15

version of this intricate trace. On the dial also will be written these verses by Eugen Rosenstock-Huessy:

*Solis Dei Arte facti
Arte viri sic redacti
Sacra colligatur hora
Certe factus tu adora*

which may be freely translated: "Adore, O man, made certain of the hour by God's

artifact the sun, which by human art is here put to use."

THE BELL AT THE NORTH

The plan of the north transept is similar, except that it has no altar, and that a space at the south-west corner of the square is reserved for the choir-master and his small organ. There he may be surrounded by his *schola* and have a clear view of the altar.

The fresco on the north wall is to represent the Epiphany (fig. 15) with the inscription below it: *Ego sum ALPHA et OMEGA principium et finis qui est et qui erat et qui venturus est omnipotens*; "I am Alpha, I am Omega, the beginning of all things and their end . . . he who is, and ever was, and is still to come, the Almighty." (*Apoc.* 1, 8)

As the eastern gable presents Christ victorious over death, with the symbol of the rising sun, and the southern presents him as giver of all good things, symbolized by the noonday sun, so here his love for us and his attractive power is represented under the type of the north star. The apparently unmoving pole star rules the northern heavens as the day star rules the southern, and it has been a constant symbol for God's immutability, dependability in guidance, and indefatigability in calling and drawing his human creatures to himself. Christ as the north star is the "kindly light amidst the encircling gloom" of Cardinal Newman's famous hymn. It reminds us that by means of a star he drew the three wise pagans to himself at the Epiphany.

On the peak of the gable, outside, the bell is to hang in its belfry. It is a voice by which Christ calls us to come to him. The bell is to be adorned with these verses of Rosenstock-Huessy's:

Vox aenea ab homine creata

Convoca ex limo homines creatos

Ad vocem aeterni verbi creatoris

which may be roughly rendered: "O voice made out of bronze by man, call together

men, made out of clay, to hear the voice of the Word, Creator."

Contrary to a common medieval custom, here neither the bell nor the sundial is made to speak in the first person. In this house, only God speaks as I.

THE JUDGMENT THRONE AT THE WEST

The wall between the western and central squares is a little recessed. A large door in this wall connects the baptistery and the sacristies with the main body of

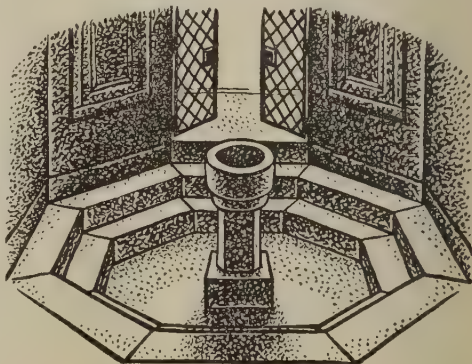


fig. 16

the church. The sacristies are to be equipped with the usual cupboards, closets and presses, the doors of these being painted with representations of the objects within. On the gospel side, the priest's sacristy is also connected with the body of the church by a small window for use in hearing confessions.

At the center of the square, the baptistery (fig. 16)—a small octagonal room ordinarily locked by iron grilles—is reached from east and west by three descending steps. The baptistery is not to be strongly lighted; it will receive some light from a round window over the western door, but most from the brightly lighted sanctuary to the east. It is to be furnished with two cupboards, one containing the paschal candle with its stick, the flint and steel, and whatever is necessary for the rites of Holy Saturday, and the other containing the necessities for baptism. The doors of

these cupboards are to be painted in the same manner as those in the sacristies.

In the center of the doorway that leads to the sanctuary, the plan shows a small column supporting the Tabernacle. This is to be an octagonal shaft with richly carved capital and base, all cut from one piece of white marble, the capital showing the four living creatures of Ezekiel's dream, the base consisting of two winged lions with human heads, believed to be the original form of the great cherubim of the Holy of Holies at Jerusalem. This base is mounted on three circular steps of green slate, to keep passers to and fro at a respectful distance. The Tabernacle itself is to be a cube of bronze, gilded within and without, covered with a *conopaeum* of white silk, and firmly attached by bolts to the stone capital beneath it. Above it, from a metal bracket, hangs the sanctuary lamp.

In the triangular space below the roof, the fresco will represent the Last Judgment (fig. 17). In his left hand Christ holds the open book of record, his right being raised in acquittal or sentence. At his feet, the sheep turn toward him, while



fig. 17

the goats turn away. Two verses from the old cathedral of Cefalù in Sicily are to go on the beam below:

*Factus homo factor
hominis factique redemptor
judico corporeus
corpora corda Deus*

These words Hilaire Belloc has called "the noblest motto yet found for the Judge and Redeemer and Brother of mankind."² He translates them: "I, having been made Man, and being the Maker of man, and the Redeemer of what I have made, judge in bodily form the bodies and the hearts of men: for I am God."

THE HOLY CIRCLE AT THE CENTER

The sanctuary is marked out as a circle in the central square of the church. The floor of this sanctuary is to be of green slate and surrounded by a band of red slate about four feet wide, forming a protective ring around the holy place. Outside this ring, in the parts of the church to be occupied by the congregation, the flooring will be of purple slate.

Within the sanctuary there are three circular steps up, and, at the center of the holy mountain thus formed, stands the

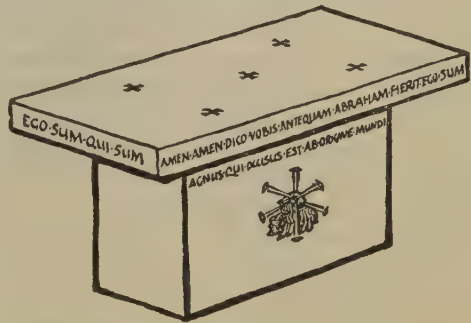


fig. 18

altar. It is designed of two pieces of white marble, the *stipes* or block, and the *mensa* or slab which the block supports. In the top of the block, and covered by the slab, is hollowed out the space for the reception of the relics, the *sepulchrum*, which is the third canonical part of a Christian altar.

Figure 18 shows the two stones of the altar which are decorated with the six prescribed crosses, five of them incised on the top of the slab—one at the center, and four just above the corners of the block below—and the sixth incised on the west

²Hilaire Belloc, *Towns of Destiny* (New York: Robert M. McBride & Co., 1927), pp. 77-78.

face of the block, on the center line toward the upper part of the stone.

The altar is to be further decorated with four inscriptions, cut on the edges of the slab; toward the east: *Amen, amen dico vobis antequam Abraham fieret ego sum*, "Believe me, before Abraham ever came to be, I am." (John 8, 58); toward the south: *Ego sum qui sum*, "I am the God who is." (Exod. 3, 14); toward the west: *Pater quos dedisti mihi volo ut ubi sum ego et illi sint mecum*, "This, Father, is my desire, that all those whom thou hast entrusted to me be with me where I am." (John 17-24); and toward the north: *Qui est misit me*, "The God who is has sent me to you." (Exod. 3, 14) On the east face of the block, toward the top, are to be cut the words: *Agnus qui occisus est ab origine mundi*, "The Lamb slain in sacrifice ever since the world was made." (Apoc. 13, 9); and, in the corresponding position on the west face: *Quia dilexisti me ante constitutionem mundi*, "Because thou hast loved me before the foundation of the world." (John 17, 24)

Figure 18 also shows on the east face of the block, below the inscription, a carved image of the "Lamb, standing upright, yet slain (as I thought) in sacrifice. He had seven horns, and seven eyes, which are the seven spirits of God, that go out to do his bidding everywhere on earth." (Apoc. 5, 6) The eyes and horns are represented as six rays of light, issuing from his eye in the form of an aster, and each ending in an eye. Eyes and horns are both used to express light rays. On the corresponding position on the west face is to be carved an image of the true Vine, contained within a square.

This combination of texts and symbols is intended to complete the idea of the church as a whole. The reference to Abraham illuminates the reference to the Lamb. That to the Burning Bush illuminates the reference to the Vine. All together say: This altar is the center of all. This is the

altar of God made man, the focus in space and in time of the sacrifice that was made before space and time were. And God is he who IS.

The proportions of the altar are based on four different moduli, each derived from the basic modulus of 20 ft. by dividing this quantity by 10, 12, 15 and 50 respectively. 20 ft.: $10 = 2$ ft., and the height of the whole altar is 2 ft. $\times \Phi = 3$ ft. 3 in.

The other dimensions of the altar are based on the modulus 20 ft.: $12 = 1$ ft. 8 in. With this as unity, the block is a golden solid: 1, Φ , Φ^2 , or 1 ft. 8 in., 2 ft. $8\frac{1}{4}$ in., and 4 ft. $4\frac{1}{4}$ in. for its depth, height and length respectively. The width of the slab is also Φ , 2 ft. $8\frac{1}{4}$ in. and its length $2 + \Phi$, (the depth of the block plus its length) namely 6 ft. $\frac{1}{4}$ in. The height of the block subtracted from the total height of the altar gives the thickness of the slab plus the mortar joint, which are 6 in. and $\frac{3}{4}$ in. respectively.

For the square enclosing the Vine we use the modulus 20 ft.: $15 = 1$ ft. 4 in., and the sides of the square are of this length. For the sepulchre a still smaller modulus is used 20 ft.: $50 = 4.8$ in. This hollow is 4.8 in. square in plan, and its vertical faces are Φ rectangles. The sepulchre is thus of exactly the same shape as the sanctuary, of which it is at the center in plan and of which it is one fiftieth in linear dimension.

Of these moduli, some are arrived at by dividing by a number containing six, symbolic of the circle and the ideas of holiness and protection which the circle connotes, and some by a number containing five, symbolic of life³. The use of these particular dimensions is, therefore, a way

³Five does not occur as a numerical element in the inorganic world. The shapes of crystals depend on the regular partitions of space showing cubical, hexagonal and cuboctahedral symmetries. They do not show pentagons, dodecahedrons and icosahedrons. Among plants and

of saying, in the somewhat unfamiliar language of number symbolism, that *this* altar is the *vital center* of *this* church.

Both in height and in material, and in the fact of being mounted on three circular green slate steps, the altar and the tabernacle column are alike; and this likeness is intentional. Each is a Eucharistic altar, the one for the support of the chalice, and the other for the ciborium. Each is on the first axis of the church, one occupying the exact center of the circular sanctuary, and the other the exact center of a principal door. Though physically separated, tabernacle and altar are thus symbolically united.

The ornaments of the altar are the six candle sticks, the altar cards lying flat on its surface, the missal on its cushion, and the chalice and paten. These last are to be of silver, gold plated. The base of the chalice is six-lobed, each lobe bearing a cabochon-cut stone of a different color, standing for one of the six directions of which the holy cup is the center. The colors are yellow for east, red for west, white for north, green for south, blue for up and black for down. The blue stone, a star sapphire, set in the center of a CHI RHO of six rays, marks the front of the chalice. On the back of the paten is to be engraved an image of the heavenly city in a hexagon.

Above the altar, the wooden altar cross is to hang from two wires. On the face toward the east is to be painted Christ in glory, and on that toward the west, our holy Mother the Church.

animals, however, five occurs frequently and pentagonal systems of symmetry are common. The geometric basis of the vine leaf is pentagonal; the rose has five petals and the human



hand five digits. The writer hopes to present a fuller explanation of this subject in a forthcoming issue of the *Quarterly*.

THE HEAVENLY TOWER

The main structural features of the tower are its four great corner posts, rising from the top of the wall to support the pyramidal roof. These posts are undecorated, but stand for the divisions of the day, the seasons of the year, and for the evangelists and the gospels, which symbolize the four interpretations of the scriptures and of life, and the corresponding stages on the heavenly journey.

In the tower are twelve double windows which supply most of the light concentrated in the sanctuary below. In a similar way, these illuminations stand for the hours of the day, the months of the year, the apostles and the articles of the Creed which have been associated with them. These windows also are to be unornamented, but their positions in the oriented scheme identify them.

The roof is to be of heavy timbers framed together to support the polished black granite pyramidion or cap stone. This latter is held in place by its own weight, but in addition a square mortice cut in the center of its lower surface receives the end of a vertical wooden tenon, into which the whole roof is framed. This tenon is a vestige of the central post of primitive buildings, and carries the same symbolism of the *axis mundi* and the way to heaven.

CONCLUSION

What is truth in architecture? Truth is a relationship of congruence between a thought and a thing. Absolute or ontological truth is the likeness between what things are and God's idea of them, and ordinary relative truth is the likeness between what things are and what we think them to be. Architectural truth has two similar divisions. The principles of architecture ought to be closely related to God's universal principles. In other words, the architectural theology should be sound. And secondly, the material expression of

the principles should be adequate. The building should be what it seems to be. Such is truth in architecture; its spirit the true theology, and its body expressing that theology truly. If the material structure be designed to be parallel to the immaterial structure, the two images should be impossible upon one another without blurring. When such stereoscopic vision is achieved, a new dimension is revealed and we are in the presence of true architecture.

What is goodness in architecture? Goodness is the relation of things to their final causes. Here again we get two meanings to one word. Goodness means that the final cause of a thing is what God wants it to be. A good man's purpose is the same as God's purpose for him. But goodness also means a congruence between what he himself wants and what he succeeds in achieving. A good building is one which has a good purpose, one congruent with the needs of man as God created him, and it is also one that fulfills its purpose whatever that purpose may be. A church may be good in the former sense, and an

atomic bomb in the latter. A really good building is good in both senses; it has a noble use, and its structure serves that noble use nobly.

And what of beauty? Beauty is the radiance of perfection in a thing, a perfection which the mind may understand directly through the service of the senses. If a thing is what it should be, true and good, it will appear as it should, beautiful, to anyone who has a mind capable of receiving its beauty. Truth is the relation of a thing to its formal image in the mind of God and the mind of its human maker. Goodness is the relation of a thing to its final purpose, in the mind of God and the mind of its human user. Things true and good are perfect, orderly, integrated. Beauty is the effulgence, radiance, and splendor of that perfection, order and integration; it is this splendor made manifest to the sensitive mind. The beauty of architecture is a direct result of the truth and goodness of architecture. This is the meaning of Lethaby's often misunderstood dictum that, given truth and goodness, beauty will look after herself.

AN ILLUSTRATION OF THE APOCALYPSE

The illumination on the opposite page is reproduced from a manuscript of the *Apocalypse* written in England about 1260, and at present in the collection of the Pierpont Morgan Library (M. 524). "The rectangular miniatures, disposed two to a page, are tinted outline drawings of much grace. The translucent washes of light green, blue, rose, and tan serve only to point up the lyric quality of the outlines, which trace compositions knit by gently undulating, continuous movement." (*Illuminated Books of the Middle Ages and Renaissance*.) See p. 192.

The upper section of our plate illustrates the first four verses of chapter XII. In the crescent moon, one reads: *Mulier amicta sole et lunam sub pedibus ejus*. In the upper left hand corner: *Draco magnus, rufus, habens capita VII cornua decem & VII diademata & cauda ejus trahebat tertia partem stellarum & misit eas in terram*. The following explanation is added: *per draconem diabolus, per VII capita omnes reprob. designantur*; and near the dragon's tail: *cauda draconis anthiXpti significat*. In the upper right hand corner the child is lifted by an angel to the throne of God who receives him with open hands.

The lower section illustrates verses 7 and 8 of the same chapter: *Et factum est praelium magnum in coelo. Michael & angeli ejus praeliabantur cum dracone & draco pugnat & angeli ejus & non valuerunt neque locus inventus est eorum amplius in coelo*.

ualeo magnus rufus habens
 caprea vii. cecina decem. & m.
 buldemata & cuncta ei erant habita-
 torum puerum stellarum.
 & natus est terram per
 deuconē diabolus. per
 vii. caprea omnes re-
 prob designantur.

The ...
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...
...

deinde in
archiepiscopatu
significat

Et factum est
pelum nro
mum mēlo
ciel 7 angeli eius
latur cū dūco
7 dūgo pūgūalib
angeli eius
nabūmū nūc
locū mūctū d
corū amplus i co



Dining Room Hanging embroidered by Theresa Mueller for her family

ART & THE CHRISTIAN HOME

More than anyone, Mrs. Mueller has helped to impart the liturgical way of thinking to the ordinary person. Her homely remarks spring from a mother's wisdom and bring to life ideas that remain abstractions to most. The paper printed here was read at a meeting of the North Central Region in St. Paul.

By Theresa Mueller

I am not an artist, nor an art teacher, nor even a craftsman skilled in any special field. What then is my qualification to speak to a gathering like this one? I have been worrying about an answer to this question, and what I found sounds commonplace to you: *Homo sum*—I am a human being. Did not the One who created human beings implant in them the ability to make, love and rejoice over "lovely things?"

But there are specifications to my being a human being: I am a Christian, charged to be passionately interested in whatever is serving the coming of Christ's kingdom. Further, I am a mother, weighed down and elevated at the same time with the vocational task of *making a home* where my children would grow up to a healthy and happy and virile Christianity. And the making of a home, according to Father Vann, is an art. As a homemaker I have had to start three times "from scratch"—which is above average—and it is to these circumstances, forced upon us much to our distress, that I owe a good deal of my experience in home making.

I have been "brought up on art." The home in Cologne, where I grew up, was full of fine pictures, statues, old furniture—some of them inherited, some added through the years. My father's recreation—and I do not mean hobby!—was nature and art. Many a Sunday forenoon he spent in a museum and we children were proud to be taken along. Rainy

Sunday afternoons were preferably spent visiting the many beautiful old churches of Cologne. "You youngsters must learn how to see, how to use your eyes," he used to say. He would do anything to encourage our drawing and painting at home. "It is a shame to let a talent, however small, go to waste. The One who gave it to you has a right to expect that you do something about it."

Mother had a soul ever hungry for beauty. Through the conventional painting lessons of her youth, she had acquired an admirable technique in oil painting. Father would provide her with worthy projects and kept urging that she use her skill systematically. My most vivid pre-school memory is of us children crowding around her easel listening to her fairy tales.

The XIXth and XXth centuries got us into arguments later, when we children turned "modern." But there were always the XVth and XVIth centuries to agree upon and—of course—the vast field of the crafts. The cabinetmaker, the goldsmith, the locksmith, who were real artisans and lived up to the high standards of their craft, were sure of my father's sincere respect and support.

Now, since I am married and we are bringing up our own children, things we had long taken for granted take on a new value. The debt we owe to our parents we must pay to our children. And in this endeavor we met with the Catholic Art Association, and we are confident that you will be sympathetic with our ideas about art in the home.

The parents "make" the children; first of all and always by what they themselves *are*, but also by what they *do* and *have*. Because, if they are noble, sincere, wholesome, these traits will naturally express themselves in their surroundings, appearance, actions; just as much as dishonesty, superficiality and pretense will show through what a man owns, wears and does. "It would take an unusually strong character," wrote H. Goldstein in *Art in Every Day Life*, "to remain true to high ideals of truth and sincerity, if dishonesty were the keynote of the home surroundings. Through his clothes, his house, his pictures, books, furniture and other accessories a person proclaims himself; his sincerity, or insincerity, his egotism or his modesty. Such things as imitation fireplaces, cheap wood painted to imitate costlier wood, imitation leather,—all these would be avoided if their significance were understood."

I could prolong her list indefinitely: wood made to look like marble; plaster of Paris painted to simulate gold or bronze or ivory; colored glass for precious stones; leopard spots stenciled on rabbit fur; rabbit fur treated to look like mink—all this is certainly "significant" in a sad sense.

Or, another example: "modern jewelry" which is no jewelry at all, but a tremendous pretense—and is not even ashamed of it. Real jewelry has taken to hiding. For, used as we are to smart imitations, we would not even give a woman the benefit of the doubt as to the genuineness of her jewels. "Significant jewelry" they call it in a daily advertisement,—significant indeed: characteristic of our shallow, superficial attitude, of a tasteless craving to attract attention at whatever price. Must not the famous masters of the goldsmith guilds turn in their graves to see what we have come to?

There can be no doubt about the deep and lasting influence exercised by the home, on mind and character, on the whole

personality of a child. In an unassuming, quiet but certain way the home takes its part, planned or intuitive, in the parents' forming of a child's character. It sets standards; it forms tastes and dislikes that may be retained for a life time.

Our own pots and pans and household furnishings, however, will never be heirlooms and museum pieces. They were made for sale, and not for use, made to bring profit to the makers. Our need and their usefulness ranks but second. It is part of the plan, that we do not get attached to them too deeply; soon enough we are to be convinced that they are utterly out of fashion, that a new line, a new slant has been developed and one simply must have these new "creations." Of course, machines must keep going so that the pockets of their owners remain filled. But the type of people our forefathers were—honest to their bones, reticent, dependable, simple—is disappearing. Their children's children are restless, nervous, noisy, full of pretense, like their cheap ornaments and paper-thin veneers.

Is there still some way out? Only the few can afford to have a good cabinet-maker make an original piece of furniture for them, and fewer still have a nucleus of heirlooms with which to start their home. But we all can make up our minds that nothing is to invade our home which we do not really *need* and which we do not really *love*, or that we can not make our own by loving.

All we need then is fortitude to stand by our resolution and patience to wait for the right "find"—often enough by odd coincidence: at second hand stores we happen to pass by, sales or auctions we drop in to, often without any special purpose, or a chance to pick an unfinished piece of furniture "from stock." Now starts a glorious period of "creating" shared by all members of the family: taking off layers and layers of thick varnish, dirt and again varnish until the original beauty of

the grain and the structure is uncovered. Or, in the case of the unfinished piece, going over and over in many hours of toil with sandpaper and oil and wax until the thing is as near to perfection as possible. And then we really can say: this is *our* chest, *our* table, we had a part in making it.

If we thus build up the furnishing of our home we shall not only establish a lasting relationship to the things that surround us and our children, we shall, moreover, develop in our children a sense for beauty, a feeling for workmanship, an interest in and a knowledge about the right treatment of different materials.

Let us suppose that in the field also of pictures, sculpture, ceramics and the like, we agreed from the beginning of our home-making that we will not be dictated to by wedding and shower gifts, that we will not put up anything for sweet charity's sake, and nothing that we, both husband and wife, do not really love. If it is true that—as the Chinese say—one picture is worth ten thousand words, then we cannot be too careful in making sure about the meaning of the text we shall be listening to.

Our first concern as Christians is a good and worthy depiction of the sign and fact of our redemption. A crucifix should be the first thing to be carried into a new house, the first thing to be moved from one house to the other. We cannot be too strict in our requirements, too enduring in our search. If necessary we may put up temporarily with a simple home made wooden cross. As with all our art-objects we must never give in, never lower our own standards, never make concessions in the hope that perhaps before our children are able to realize real value or lack of value, we shall have been able to discover "the real thing." By that time, the damage may already have been done; one gets used to the mediocre and in the end the mediocre—if not the worthless—will remain triumphant over the excellent.

We all know that holy pictures are often very far from being holy; they may, as Father Vann says, "represent the holy but glorify humanity apart from God." We all know, but we are only a small group against the millions who have been brought to believe, that the holy subject depicted in a work makes the product itself holy and as such exempt from any criticism or evaluation.

Do you know these corners for "religious articles" in the dime stores and department stores? I do, for there I have to go when I get overconfident in achievements admired here and praised there; when I am tempted to rosy optimism. These things we are offered, not only in dime stores but also in religious art stores, may have a message also—but certainly not the one we need in our days of "little faith" when we must become heroes and martyrs. They come, says Father Vann,—“not from a vision or love of beauty but from a cold commercial calculation of the sales value of an appeal to sentiment and sensuality.” Far from being works of art—"which work upon a sensible matter for the joy of the spirit," they lead to "sensual indulgence which ignores the spirit."

It is one of those unending arguments to decide where is the *cause* and where the *effect*: whether we are offered commercially low-grade "art" because there is a demand for it, or whether, *vice versa*, the demand remains on the low level because there is nothing better offered. If we ask the *dealer* he will insist that nobody would buy good things or excellent reproduction of good old work; while the *buyers*, quite a considerable number of them, complain that only the conventional run-of-the-mill stuff is offered and their only choice is: take it or leave it. To leave it would mean—does mean for thousands—that no religious picture or statue enters their house; to take it, however, means that it will resentfully remain hidden in back rooms, with something like a bad con-

science on account of the surrender against better knowledge.

We, in our home, have solved this problem by a strict resolution not to compromise. If we cannot afford originals we look for first class reproductions, photographs, etc. In the "seven lean years" we did not hesitate to take good prints from magazines and even out of our books, and mounted them ourselves. And, if others might consider it sheer luck that every once in a while we made a good "find"—we are convinced that Providence is with us. We are still hunting, however, for a St. Joseph that could be a model for a modern *pater familias*, and we are still wondering whether an artist of our times will ever have the vision and strength and faith to create a Sacred Heart representation with all the virility and majesty, awe and high-priestly dignity necessary to check the disgraceful and deplorable sentimentality and "hollywoodism" that seems to prevail in the attempts to represent this highly spiritual and inaccessible mystery of our faith. With Maritain, we feel that here lies a "source of distress to sound theology."

I am deeply convinced that the same God who out of stones could create children of Israel, can also create heroic saintliness, sincere devotion and piety before a weak and unworthy picture; but let us not forget that he is wont to create out of nothing! One sometimes wonders whether any of our pictures has any likeness at all to what we are told they depict. A little girl called Denny in our neighborhood grew up without having seen her soldier father. She was given a picture of him and at bedtime every day would religiously kiss the picture goodnight. Yet when her father came home *in persona* she did not accept him. She still would go on kissing the picture goodnight, and not the father. I wonder whether we are any better prepared to meet face to face our Father in Heaven, his Son, his Saints. Shall we not

also turn back to our convenient and "pretty" imagination which was so different from the terrific majesty and overwhelming holiness we are to behold? Will not part of our purgatory be to correct the picture in our mind on the truth we see, to purge our mind from the effects of those pictures which we made or chose more for our contentment and sweet sentiments than for the sake of truth and beauty?

All that has been said of religious art in the home is also true of so-called profane art. Whatever we choose to adorn our home should rejoice our heart and uplift our mind, for—in the words of Gill—"the pleasure of the mind attracts us to the truth." The vision and experience of the artist, out of which the work is born, must be worth our effort to penetrate and reexperience. When beauty is expressed in our surroundings, it gradually becomes part of our life and personality.

I remember an occurrence that happened ten years ago in the Rhineland. A Westphalian farmer had seen in a rural magazine a print of the famous *Madonna with the Violet* by Stephan Lochner, who lived in the middle of the XVth century. This was the picture he wanted in his home and he wrote to the director of the Diocesan-Museum in Cologne, where the picture was, that he would pay eighty marks to any young painter who would make a copy of this masterpiece. The director realized that the price was extremely low, but nevertheless found a promising young painter, who liked both the famous masterpiece and the straightforward way of the farmer, and who agreed to do the picture. The painter put his heart to his work and was thrilled that he thus was forced to spend his time studying the famous master of the Early Cologne School. "What I learned about painting," he confided to his friends, "is worth more to me than ten times the money I get for it." The finished picture was astounding. The artist was eager to deliver it

himself; he wanted to see how it was received. He certainly was not disappointed; the whole family was awestricken. It was the farmer who broke the long silence by declaring simply that he had not imagined at all that the picture would be something so great, that he now realized that eighty marks could not pay for it and he was doubtful about accepting it on the agreed terms. The painter reassured him, that that had been the understanding from the beginning. They parted as friends, the young man taking home a load of ham and bacon they had forced upon him to make good in some way the discrepancy between the picture and the price. The Madonna, as well as a fine piece of work, had found a loving home.

A similar experience happened to a friend of ours. This is how she came to own an original painting by the Bavarian artist Matthaus Schiestl. She had decided that some day she wanted something by him, so she sat down and wrote him a letter. From her small salary as a social worker she told him she had set aside the sum of forty marks. She would be the happiest woman if he could find a tiny sketch or first draft he would let her have for this sum. And great was her joy when a lovely letter from Schiestl announced that he had an unfinished picture, which he was now finishing for her and which was to be hers for the forty marks.

And Heinrich Windelschmidt from Cologne, quite famous in Europe for his modern Madonnas, sold any of his pictures for half the price his dealer asked, if you would come to his house and see him personally. "I want to know the people who like my pictures and I want to see their homes," he told us. So the next day he would take the chosen pictures and others you had shown a liking for, board the streetcar and help you to select the right place for his picture.

So we came to know that artists are after all human beings, who look rather

for a good home than for a high price for their works.

Up to here we have considered only our attitude to things made by others, and how we may appreciate their qualities, love them and make them part of ourselves. But man is made in the likeness of his creator and meant to be a maker himself. We must therefore go further and consider especially the field of making *in the home*, and how this influences personality and forms character.

There are needs and needs. I do not mean now the bread that needs making, and the coat, although these too belong to the art of making a home. However, I shall restrict myself to a narrower group of needs. There is, for instance, the dining room which is in need of something to give it a sacred character, the necessary connection not only with the "upper room," but with all the loving and merciful miracles God's Son worked with human food, all foretelling the eternal banquet to which we are invited. One could paint it in symbols on the wall; but walls have a way of being left behind when roots are pulled up again and again. And we believe in heirlooms: precious family belongings cared for lovingly and handed from generation to generation, things so far above all change of fashion that they always will be "in style." And since our own beloved heirlooms fell prey to bombs and fires we have to get busy with our hands so each of our children will have at least one symbol of family tradition to take along on his or her own way.

The need of the dining room was in our minds ever since we moved in, but it was the remark of a visitor, that scared us into action: "You ought to have a Last Supper by Leonardo, as other good Christians do." Like an inspiration it came to us that our special Sunday mealprayer, a modern poem, which we love dearly, has all we were looking for. One only

needs to put down the text and illustrate it with the fitting symbols. It was not quite as easy as that, but with competent help we now have a beautiful wall hanging, wool embroidery on burlap, to give our dining room its face*. The process of tracing the design and of embroidering was—of course—a family affair. Even those who could only watch and wonder had their share.

There are always needs for many things if only we are ready to acknowledge these needs and to do something about them. For example, we ourselves have needed and made:

a—a baptismal garment when a child is expected;

b—a candleholder that would safely stand our heavy baptismal candle, intended to last a lifetime. We had made one of hammered brass with the symbols of the Holy Trinity embossed: it was destroyed in a fire and replaced by one made from two wooden salad bowls;

c—a holy water container worthy of its content. A thorough hunt through the stores convinced us that there was no alternative but to make one;

d—first Communion presents that will keep their worth and significance even when the child becomes an adult;

e—a confirmation remembrance, considering that the Holy Ghost is the “unknown God.” A dove cut out of veneer scraps glued to a round breadboard made a very impressive plaque.

f—Christmas tree decorations, a yearly recurrence. We are in process of growing from paper and cardboard to wood cut-outs and painted bulbs out of clear blown glass. Children just love to help.

Need for a Christmas crib exists even before the first child is born. What is

Christmas without the scene of Bethlehem and the Holy Night? And what shall one do if one cannot afford a real work of art? Go to the dime store? Not for something so holy and so dear as a Nativity scene! With a wood worker’s knife, some lime-wood from which to carve heads, hands and feet, wire and cloth scraps to put them together, we got to work. Started fifteen years ago during a long illness as what we might call today “occupational therapy,” and added to for many years afterwards, these home made figures are still our main Christmas delight and the whole season from Christmas Eve to Candlemas seems still too short. Although the technique of the later figures shows an improvement, the attempt to replace the first Madonna by a technically “better” one has been indignantly rejected by the children: Christmas would not be the same.

There are many more needs that can be filled by the family’s handiwork: a feastday table cloth or table mats; embroidered or stenciled small gifts for friends, to do away with the stereotyped knick-knacks, bath salts and stationery boxes; stenciled handkerchiefs, bandanas, hair ribbons, painted flowerpots, woven coin purses, prayerbook envelopes made out of leather, and so on. These are only a few examples of things that need to be made, made lovingly and beautifully so that they honor the maker as well as the recipient and bring back into our mechanized and de-personalized lives the thrill of creating and a little culture of giving.

There was a time when someone who could not sing a solo and keep the tune was told that he had no musical talent and all he could do was to play records or turn on the radio. And one who did not show any ability in drawing, as taught in school, was sure to be without artistic talents and also doomed to utter passivity. Only genius and obvious talent were worth developing. Nobody bothered to find out whether the

* See illustration on page 182



THOU CROWNEST THE YEAR WITH THY BLESSING
AND THY FIELDS OVERFLOW WITH PLENTY

poor draftsman was a good carver, or modeler, or woodworker, or whether perhaps leather or metal was the medium that would kindle the divine spark that is sure to be slumbering in him. These times are on the way out, thanks be to God, but we are facing a hard job to undo the wrong that has been done for so long and which is showing its effects in the almost exclusively passive and receptive way our generation spends its leisure time.

In the heat of enthusiasm, of course, one is bound to make mistakes in the other direction, something like hitching the cart before the horse; coaxing youngsters into action has led to rather doubtful detours in some instances. Catching their interest by a magnificent and bewitching machinery of circular saws, jig-saws and what-not tools, all high-powered and master-switched, *did* lure a number of youngsters to the woodworking shops. "Get yourself a hobby"—style. But this did nothing to encourage making things at home, because the complicated tools the children had learned to handle in the school could not be found in the home. That there are simpler tools to the same effect, which develop and coördinate even better the skill of hand and eye, had not been taught. It takes some strength of character and determination to learn all over again and to spend an hour with a coping saw on a project one used to "buzz off" the electrified jig-saw in five minutes. Many a school does not even start a workshop, because it

cannot afford the latest in tools and machinery, very much at the expense of the students, who will not last long enough in this school to see the dream come true.

I have long admired the part some of our schools take in the *Apostolate of Art*. Not centered around considerations of majoring and minoring, tests, credits and grades, they carry their message, their mission, far beyond the little circle of their students. Thank God for all those—yet let us not be deceived as if their number were already large enough! There are schools which open the facilities of their gymnasiums on certain nights to the parents; play nights for parents. How about doing the same with the workshops of the art departments? I am certainly not the only mother who is outrightly envious of her children when she sees the chances they are given nowadays. Years ago, Washington University in St. Louis offered night classes in arts and crafts for adults. I have experienced only the first stumbling steps, but it was amazing to see how starved people are for a little help of that kind. Those who came to the night classes were just ordinary people—some already grandfathers and grandmothers—with the feeling that their lives were not whole and round as long as they could not fulfill this urge to make things worth making. It is these people, together with the students we graduate from our schools, who will be instrumental in bringing about the re-union of art and home.



BOOK REVIEWS

Essentials of Zoölogy

U. A. HAUBER

Appleton - Century - Crofts, New York,
1949. 394 pp., 161 ill. \$4.00

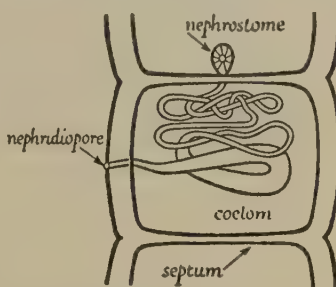
The illustrations of this excellent book, rather than the text, are the subject of this review.

In the art of illustrating books, the artist's primary end is to help the author to get his ideas accurately into the mind of the reader. The money or the fame which the illustrator may get from the work, or his aesthetic satisfaction in it, are, of course, perfectly legitimate objects if they do not interfere with the good of the work to be done. But in practice it is almost inevitable that a secular-minded artist allows one or more secondary motives to interfere with the best interests of the work. No man, therefore, unless he has a religious or serious attitude toward his work, can be a really good illustrator.

The illustrations of *Essentials of Zoölogy* are unsigned. The artist's name does not appear on the title page. In his preface, the author states that the drawings were prepared by E. M. Catich. Those of us who know Father Catich and his ideas will not be surprised to see that these designs have been made *con amore*, in a field where aesthetic satisfactions are rarely sought, and where neither fame nor profit promise substantial rewards.

The illustrations are not only directed to a serious purpose, they are also highly skillful technically. A good technique is a means well suited to its material and its end. The material here is the bodies of animals and the end is legibility. If we did not already know that Father Catich was an anatomist and a calligrapher, we should know it from these designs. His skill brings together the material and the

end, in a way that must be rare among illustrators of college text books. How many successful studio artists, even if by some access of humility they should undertake work of this laborious, exacting, and unexciting kind, would be able to exhibit

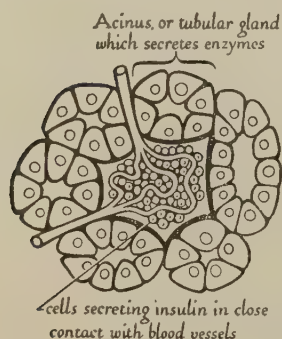


the disciplined dexterity shown here? For with all due respect to the giants of the contemporary art world, technical proficiency of this sort is not often found among them.

Perhaps the most interesting aspect of these drawings is not their dedication by the will to a sacred purpose, nor their dexterity of hand, but their formal achievement. The task of the illustrator of this sort of book is basically intellectual. He must first understand his material; he must then choose what, out of a wilderness of complexities, he is to present; he must then see this clearly in his imagination as a legible pattern, and lastly he must embody this pattern in terms of paper and ink. His job is to draw relevant simplicity out of complexity, and to make that relevant simplicity clear to someone else. He deals, therefore, not with appearances, which include all the irrelevancies, but with essentials. The first step in the diagramming of essentials is intellectual, the second imaginative, and the third technical.

The map maker is typical of this kind of artist. He first studies the countryside

in detail so as to discover all the facts necessary to his work, he then sifts these facts and expresses them in a map that is much better as a guide for travelers than any air photograph, for it contains what they really need to know and excludes all

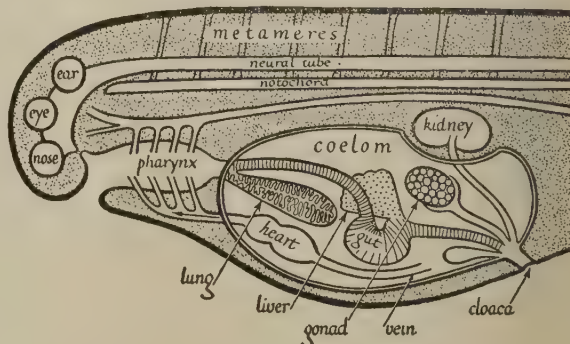


else. The map maker has a mind. The camera has only an eye. So a good didactic drawing has a certain restraint and asceticism, giving only those few facts that it is its duty to give, and pruning away everything extraneous. This deliberate and reassured economy is the source at once of the drawing's truth (relationship between thing and thought about it), its goodness (the making available of that truth to others), and its beauty (for the splendor of order shines from what is true and good).

It would be unfair to the reader to give the impression that all the illustrations in the book are as good as those three reproduced here: figures 53, 96 and 118. It would be equally unfair to the artist not to say that the quality of the originals has suffered badly in all the reproductions. I understand that Father Hauber and Father Catich are preparing an elementary book on botany. In this volume, all the drawings will have been made at the same time, and at the height of the artist's mature power (which was not the case in the *Zoölogy*), and it is to be hoped that a method of reproduction will be used that

will do full justice to the penmanship. If so, this will be a very unusually beautiful book.

This is not a review of the text, but I must at least say that the writing is as excellent as the illustration, and for the



same reason. There is the same serious dedication to a neighbor-serving purpose, clear knowledge of the subject, ability to bring simplicity out of complexity, and the gift of lucid presentation.

GRAHAM CAREY

Illuminated Books of the Middle Ages and Renaissance. A Catalogue.

Foreword and Notes by DOROTHY MINER
The Walters Art Gallery, Baltimore, 1949,
85 pages, 80 plates. Paper \$2.90, Board \$3.95.

Prior to the appearance of this book published on the occasion of an exhibition arranged early this year by the Walters Art Gallery in Baltimore, no attempt had been made to catalogue the manuscripts in American collections with reference to their illuminations. "The general scope of our national resources in fine illuminated manuscripts is not too well known, except to a small handful of the most adventurous scholars," and "in general, the American public is unaware of our artistic

heritage, hidden carefully as it is in the treasure rooms of research libraries or in private collections."

Few libraries in our schools, even in our art schools, have much documentation on the history of painting before the XVth century. The average student is thus still led to think that in the West, the art of painting sprang to life fully grown with Giotto. If he were told that with Giotto we witness the beginning of a certain decline in the art of painting, he would wonder from whence the decline; for he has no idea that there was a thriving craft and many varied and skillful painters whose labors and traditions were behind Giotto's work. In the same way, many students still picture the history of music as beginning with Bach, and are vague about any music of previous centuries, if not completely unaware of the treasures of Gregorian chant or even of those of early polyphony. It must seem to them as though, for so many centuries, our ancestors had lived with neither painting nor music.

Even though it is naturally limited to illuminated manuscripts in this country, the present book thus helps to fill an important gap, for "the luxurious, richly embellished volumes . . . preserve for us the history of painting for a thousand years after the fall of the Roman Empire. If it were not for the finely executed illustrations in these books, painted by the best artistic skill of their day, we would know very little indeed of the development of painting north of the Alps before the advent of the Renaissance. The painted altarpieces of wood and the frescoed walls have disintegrated or fallen prey to violent destruction. Mere scattered fragments remain. It is only through the generally excellent preservation of the book illustrations that we can reconstruct the story of how European painting developed: its evolution out of the fusion of the ancient

classical tradition with the dynamic decorative arts of the indigenous cultures, such as that of the Celts, and of the migratory cultures of the VIth and VIIth centuries."

"Generally speaking," however, "books do not lend themselves to public exhibition, for their mission is a personal one. . . . So the visitor must be content to imagine the soft touch of the vellum, ranging from velvety suede to silken smoothness. He must imagine the endless diversity as the leaves are turned; . . . the succession of majestic pages of superb script lit here and there with gold—or sometimes even written entirely in the burnished metal, the great ornamental pages which initiate the text with monogrammized words of the most inconceivable intricacy and ingenuity, the illustrations monumental enough in concept to be the designs for frescoes."

"From the day when some monk started to polish the surface of the calf skin a thousand years ago, to make a soft white surface for the scribe, every element of these volumes represents personal care and earnest labor and art, a still living portion of the minds and hearts of folk long dead. . . . The earlier books were done to please God, to embellish the altar table with their glowing gold and purple. The gothic books, as often as not, were done to please a lady; and the finest products of the XVth and XVIth centuries were created to please the bibliophiles."

Among the 136 illustrations of the catalogue, the reader will find the splendid illumination from the *Apocalypse*, which we reproduce on page 181 by courtesy of the Walters Art Gallery. While the catalogue presents the manuscripts primarily as works of art, those who are interested in scriptural or liturgical study and especially in Christian iconography will appreciate the reproductions with a fullness of understanding denied to the mere student of painting.

A. B.

QUESTIONS & ANSWERS

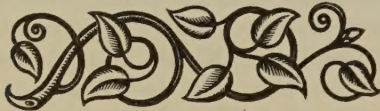
Question:

What is the difference between *Liturgical Arts* and *The Catholic Art Quarterly*? Why can't you people get together instead of competing?

Answer:

The two magazines, *Liturgical Arts* and *The Catholic Art Quarterly* are devoted to distinct purposes not in competition with one another. While *Liturgical Arts* deals mainly with the arts of church architecture and decoration, the *Quarterly* deals with the arts in general—whether liturgical or not—and with the philosophy of art. *Liturgical Arts* is thus more of a technical review; it carries news of artists and their work, as well as advertising of a general architectural and ecclesiastical nature.

The *Quarterly*, on the other hand, carries no advertising and only exceptionally news or pictures of contemporary artists' work. The *Quarterly* is a journal of a more specifically educational nature, as the membership of the Catholic Art Association is composed largely of teachers. The two magazines seek to coöperate and help each other in their respective works.



Question:

Should perspective be taught in the elementary grades? If so, how much?

Answer:

Young children, like all primitives, draw conceptually rather than visually. They record what the mind knows rather than what the eye actually sees. In fact, they cannot do otherwise, and attempts to force them to violate their nature are disastrous.

Until the Renaissance, the greatest draftsmen and painters of all the cultures

of the world were satisfied with a conceptualist rather than a visualist approach to problems of representation. But the leaders of the new paganism reversed the traditional order of values, and became much more interested in the appearances of things than in their meanings. They accordingly developed new disciplines for the fulfilment of their new aims. In particular they developed vanishing-point perspective, human anatomy, and foreshortening, which is a combination of the two. These new skills, together with the *direct* method of painting in oil, enabled them to achieve expressions of appearance far more convincing than any that had been achieved before. And by this means painters were able to stir emotions in a new way.

We live today in a world in which pagan ideas regarding art are taken for granted as valid by Catholics and non-Catholics alike. But those Catholics who have set out to restore all things in Christ should not accept these pagan habits of mind without questioning them. Those whose duty it is to instruct children should be especially fastidious in their examination of the implications of their teaching methods.

With the youngest children there is no problem. Teaching them consists in little more than encouragement, in the removal of fears, and in the establishment of a consciousness in the young artists that their work is respectable. They are not interested enough in appearances to be distressed by a difference between their work and that of grown-up artists.

However, at a certain age they begin to be ashamed of their work, as different from that of grown people. One of their wants is for guidance in achieving a more orderly way of representing objects in

space. If the teacher is expert in vanishing-point perspective, she will be tempted to teach the rudiments of it at this time. This, however, would be a great mistake, for the children should be encouraged to maintain their conceptualist attitude toward representation. A simplified method of isometrics should be taught, by means of which

each child can reason out a perspective solution to the drawing of any simple form on the basis of what he *knows*, his mind being aided by his sense of sight rather than dominated by it. Best-Maugard's section on Perspective on p. 87 of his *A Method of Creative Design* gives about all that we need for this purpose.

TEN YEARS AGO

from "A Sociologist Looks at Catholic Art"

in Volume II, Number 4, Fall 1939

The progressive group of American Catholic artists has been a stimulating influence. No one can visit the studios of these artists without realizing that something is happening. On all sides are evidences of new ideas, bold experimentation and fresh techniques. It must be an exciting experience to be a college student and enroll in an art department like that!

This progressive group tends to define Catholic art as a Catholic adaptation of modern progressive art. There, of course, is the great weakness of the group; it attempts to separate art from life. These progressives feel that they can take over a secular style and use it, without any fundamental modification, for Catholic purposes. This is a fatal mistake. You

cannot separate art from life. A style which has grown up as part of our secular American life does not become Catholic the moment it is applied to some pious subject.

The error of the progressive group is not so different, after all, from the error of the antiquarian group. The antiquarians foster a Catholic art which is thoroughly Catholic, but not modern. The progressives foster a Catholic art which is modern, but not thoroughly Catholic. The antiquarians produce an art which is religious, but fossilized. The progressives produce an art which is vital, but not fundamentally religious. They both fall into the error of separating art and life.

Rev. Paul Hanly Furfey

NEWS & COMMENTS

OUR COVER DESIGN shows "the holy city Jerusalem as it came down, sent by God, from heaven, clothed in God's glory." (*Apoc.* 21) This city, St. John saw in vision as an image of the compact splendor that will shine on the last day from those who have welcomed Christ in their hearts and believed in his name: the communion of saints. The drawing is the work of William V. Cladek.

OUR LIBRARIAN, Mr. John B. Shaw, announces that he has catalogued the Association's Library and that he will send a mimeographed list of the books now available to any member on request. There is no charge for this service except a postage fee of 15¢ per volume, payable in advance. The present library is only the nucleus of what, in order to fulfil its purpose, it should be, and the Librarian

will be glad to accept donations of books dealing with Christian art, its philosophy and techniques.

THE PLATES FOR THE ILLUSTRATIONS in this issue were lent to us by courtesy of the Boston Museum of Fine Arts (page 167), the Sower Press (page 168), and the Walters Art Gallery (page 181). The wood engraving on page 160 was made by Father Walch, our President, and we are grateful to him for allowing us to use it.

LAUREN FORD is one of those rare painters who can be consistently uncompromising in her work, and, at the same time, achieve great popularity. This is due, in part at least, to her positive approach to her painting. The material object of her art is the countryside and people of contemporary Connecticut, and her affection for these naturally endears her to all. At the same time, her chief virtue is probably her ability to inform this material with the eternal truths of religion, so that a lesser love may easily lead to a greater. Thus she expresses the timeless and the universal by means of the time and place that she best knows and loves. It is not easy to persuade Miss Ford to exchange the brush for the pen, and we regard the article on page 165 as an exceptional piece of good fortune for our readers.

THE PATTERN FOR THE DINING ROOM HANGING embroidered by Theresa Mueller and illustrated on page 182 is now available to others who may wish to embroider a similar hanging for their own family or friends. The pattern is printed on natural linen and may be obtained from the St. Leo Shop, Upton, Mass. The set includes the crewel needle and yarn for embroidery. Mrs. Mueller's original hanging is included in the *General Traveling Exhibition* circulated by our Association.

BACK ISSUES: Many of our readers have generously contributed early back issues of the *Quarterly* in order to make up a permanent file for the Association. Thanks to their help, we now have two sets almost complete. Only the following issues are missing:

Vol. IV, No. 1 Christmas 1940

Vol. VI, No. 1 Christmas 1942

Vol. VIII, No. 2 Easter 1945

Vol. VIII, No. 3 Pentecost 1945

We shall be grateful to any of our readers willing to contribute them.

THE ANNUAL ART EXHIBITION of the Sheil School of Social Studies was held from May 30 to June 11. A good many of the objects shown were the work of our own members.

EXHIBITION NEWS:

The *General Exhibition* was shown at Carroll College, Helena, Montana, from May 23 to June 13; at Great Falls College of Education, Great Falls, Montana, from June 15 to July 2; at the first Pacific Region Meeting held on July 9 at Forest Ridge Convent and School, Seattle, Washington; and at St. Patrick's School of Nursing, Missoula, Montana, from August 8 to 29. During September it will travel to Boise, Idaho, and to Spokane, Washington.

The *Wendling Exhibition* was shown at the Ursuline Academy, Louisville, Kentucky, and the *Elementary School Exhibition* was shown at Mount St. Mary Academy, Kenmore, New York; Viterbo College, La Crosse, Wisconsin, and the Convent of Our Lady of the Angels, Glen Riddle, Pennsylvania.

CATHOLIC PRESS MONTH is observed by many schools with an appropriate exhibition of periodicals. We shall be glad to contribute sample copies of the *Quarterly* to those preparing such a display. Requests should be sent to the Editor at 29 Thames St., Newport, Rhode Island.